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To which are prefixed, a complete *Introduction* & an HISTORICAL ESSAY on CHURCH MUSIC.

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The Whole correctly adapted for THREE VOICES, and figured for the ORGAN.

VOLUME II. To which is prefixed, An HISTORICAL ESSAY on CHURCH MUSIC.

By T. WILLIAMS.

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The Figures added to the Names refer to the Pages of the following Eſſay, where ſome Account of them may be found, as alſo (among *many* others) of the following eminent Compoſers, whoſe Names occur in Vol. I.

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Green, Dr. ——62.
Milton, J. —— 56.
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N. B. Thoſe few Names which have this Mark † affixed to them in this Work, are ſuppoſed not to have been the original Authors of the Tunes aſcribed to them, but only the Firſt who harmonized them, or adapted them to Engliſh Words.

To the P U B L I C.

THE Author having been ſpared to complete this work, is now happy in preſenting the public with *more* than FOUR HUNDRED Tunes, in a great variety of meaſures, and forming a more numerous and uſeful ſet, both for public and private worſhip, than has been heretofore attempted.

To acknowledge every obligation to muſical friends, would have more the appearance of vanity than gratitude; but to paſs them in total ſilence would be ungenerous to them, and unjuſt to the public.

The firſt ſtep in forming theſe volumes, was to ſelect from every *former* compilation of note, the tunes moſt generally approved; and as many of theſe were private property, the reſpective authors were applied to, and polite enough to permit the tunes requeſted, to be inſerted in this collection. In addition to theſe, the kindneſs of correſpondents in ſeveral parts of ENGLAND, in WALES, and even IRELAND,* has furniſhed many *originals*, which from being *provincial* favourites, may, it is hoped, become generally acceptable. And, if among a liſt of Authors of the firſt reſpectability a few names ſhould occur

"To Fortune and to Fame unknown,"

This, it is hoped, will give no offence, ſince in the ſiſter arts a partiality has often been ſhewn to the untutored efforts of natural genius; and Muſic in particular has been allowed by an unexceptionable judge, to ſtand peculiarly indebted to "ignorant artiſts of talents and ſenſibility."

The Pſalmody of the FOREIGN PROTESTANTS has been long famous, and it was ſuppoſed a few of their tunes, which could be adapted to Engliſh meaſures, would form a very acceptable addition to this work; beſide thoſe communicated by an eminent *German* Clergyman, † a few others from *Holland*, and other parts abroad, will be found in this collection.

To increaſe the variety, an *Hebrew* chant from Kircher, (ſee *Jewry* in this vol.) and a *Venetian* Hymn (ſee Florence) have been introduced, with two *New England* Tunes, obligingly communicated by an American divine, as a ſpecimen of compoſition from that riſing continent. ‡

The author is again obliged to apologize for having omitted ſo many Tunes, both original and ſelect, which have been communicated or recommended for this work; but as it was impoſſible to inſert all, he has ſtudied variety and utility in ſelecting, as well as an uniform correctneſs in the manner of adapting them; and hopes he ſhall offend in neither, as nothing could be more contrary to his wiſhes. And, ſhould the public encouragement call for more tunes, he ſhall be happy in bringing forward thoſe he has reſerved, not by making any alterations in theſe volumes, ſo as to render the preſent edition uſeleſs, but in a diſtinct volume.

The occaſional *ſymphonies* will be acceptable where there is an inſtrument; and where there is none, they are inſerted in ſuch a manner as not to perplex the ſinger.

The HISTORICAL ESSAY muſt anſwer for itſelf, only it is proper to acknowledge it has great obligations to the Muſical Hiſtories of Sir *John Hawkins*, and Dr. *Burney*,

* See the Hiſtorical Eſſay, page 67. † Ib. page 51. ‡ Marſhfield and New England in this Vol.

Burney, particularly the latter. For though this Eſſay was in great part written before the publication of Dr. Burney's third and fourth volumes, it was purpoſely delayed, to receive corrections, improvements, and authorities therefrom.

To make theſe tunes more uſeful, beſide complete *Indexes*, ſome hints are added for the ſelection and uſe of the Tunes, and a Table for finding Tunes to ſuch Hymns in peculiar meaſures as are not expreſſly adapted in this work.

Two ſorts of perſons may enquire why the following tunes were publiſhed in *three* parts and no more. Some think a ſimple melody, or at moſt the air and baſs are quite ſufficient for all the purpoſes of public worſhip; and to ſuch it may be ſufficient to obſerve, that the preſent book may perfectly anſwer their deſign without the upper part; while that part will make it acceptable to great numbers, who would have been diſſatisfied with two only. Others might wiſh that the tunes had all been printed in four parts. Theſe, the author would have been very happy to oblige; but, (1.) This would have either much enlarged the ſize of the book or diminiſhed that of the type. (2.) Very few congregations are able properly to ſupport four parts, good contra-tenor voices, in particular, being extremely ſcarce. (3.) Many of the tunes (particularly in this volume) were originally compoſed for three voices, and would not well admit a fourth without altering the conſtruction of the parts. And laſtly, tunes in three parts generally admit of more melody in each; and it was thought a deſirable object to make each part as agreeable as might be to ſing, as well as harmonious with the reſt.

On the whole, the author having exerted his utmoſt ability to render the work uſeful and complete for *every denomination* of proteſtants, throws it on the candour of the public, claiming no merit but that of having *intended* their ſervice, in a ſuitable ſubſerviency to the Divine Glory. T. W.

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AN HISTORICAL ESSAY

ON

CHURCH-MUSIC,

ANTIENT AND MODERN.

Zion's Songs, to all true Taſtes excelling,
Where GOD is prais'd aright. MILTON.

IT ſeems unneceſſary to *define Muſic*, ſince the term itſelf is better underſtood than any by which it could be explained; and by *church* or ſacred Muſic, it is obvious enough that we mean *Muſic* devoted to *religious purpoſes*. The ancient Greek writers indeed, ſometimes uſed the term *muſic* in a ſenſe far more extenſive than we do, as comprehending every thing in which regularity and good order are to be obſerved. *(a)* Thus, they included the regular motions of the heavenly bodies, and the orderly government of the world. This ſeems what the wiſeſt of them intended, by the *Muſic* of the *ſpheres*; and accounts for many expreſſions, which, applied to muſic in *our* ſenſe of the term, would be highly hyperbolical, not to ſay ridiculous. This idea has been ſince adopted by the poets, and with them we leave it.

Not only have *heathen* authors aſcribed to Muſic a divine original, and made it a part of the employment of heaven, but even the *inſpired* writers; *(b)* and our admirable *Milton* has often adopted the ſame images;

"*Angels*

(a) *Roſſeau's* Dict. in *Muſic*.

(b) Job xxxviii. 7. Rev. xv. 3, et al. freq.

" *Angels* - - - - with ſongs
" And choral ſymphonies, day without night,
" Circle his throne rejoicing." (c)

Our buſineſs, however, is not with Celeſtial Muſic, but with that humble imitation of it afforded to our preſent ſtate; and to this we ſhall immediately recur; dividing the following Eſſay, for the convenience of the reader, into Chapters, anſwering to the different periods of Muſical Hiſtory.

CHAP. I.

OF THE PRIMITIVE MUSIC.

TO trace the origin of this ſcience would be a vain attempt; and to conſider it as an invention purely human, *raſh*, if not ridiculous. Its antiquity can be little ſhort of the firſt articulations of ſpeech, differing from them in nothing but the meaſure and variety of tone; and neither can reaſonably be referred to any other cauſe than divine intuition.

Lucretius ſuppoſes, that men at firſt borrowed Muſic from the *birds*.

" Thro' all the woods they heard the charming ſound
" Of chirping *Birds*, and try'd to frame their voice
" To *imitate*. Thus, *Birds* inſtructed Man." (d)

This however, wants proof, and even probability; (e) though it might be admitted, perhaps, as to ſome of thoſe graces with which vocal melody was afterwards improved. But, whether this art was derived from birds or angels, or by a divine inſtinct, it is hard to ſuppoſe our firſt parents long *poſſeſſed* their vocal powers without the knowledge of them, or *knew* them without attempting their exerciſe in expreſſions of gratitude and praiſe.

" Their oraiſons each morning duly paid
" In various ſtyle; for neither various ſtyle
" Nor holy rapture wanted they to praiſe
" Their Maker, in fit ſtrains pronounc'd, or *ſung*
" Unmeditated; ſuch prompt eloquence
" Flow'd from their lips, in proſe or numerous verſe,
" More

(c) Paradiſe Loſt, Book V.

(d) Creech's *Lucret.* Book V. (e) *Beattie*'s Eſſay on Muſic and Poetry, Page 145.

" More tunable than needed lute or harp
" To add more ſweetneſs." *(f)*

And though the voice of joy and praiſe muſt give place to penitence and tears for a time, in conſequence of the fall; yet it would doubtleſs be reſumed on the firſt intimation of mercy. And Miſery being now introduced by Sin, it is the more improbable that mankind ſhould neglect the cultivation of ſuch an agreeable talent; the exerciſe of which is as well adapted to ſooth the troubled breaſt, as to expreſs the feelings of a grateful heart.

But theſe are times, of which Providence has favoured us with but very conciſe accounts, and thoſe are employed in matters of infinitely more importance than the ſubject of our preſent enquiry. Human curioſity could wiſh to trace the firſt rude attempts in every ſcience; but Infinite Wiſdom has ſeen fit to repreſs this paſſion, leſt perhaps our minds ſhould be too much diverted from more important objects.

The firſt muſical information with which Revelation favours us, is the origin of the two principal inſtruments in moſt ages and countries, viz. the *Harp* and *Organ*. The date of theſe inventions can only be aſcertained within the period of JUBAL's life, *(g)* who was the ſeventh from Adam, in the line of Cain, (as Enoch was in that of Seth) and conſequently before the flood. Some Hebrew writers have accuſed Jubal with inventing theſe inſtruments for idolatrous purpoſes; but as this charge has not the authority of Revelation, we will venture to hope that his deſign was at leaſt more innocent.

Lucretius aſſerts, that the firſt inſtrumental Muſic was formed by the *Winds*, which

" Shook the ſounding reeds."—— *(h)*

And we can hardly ſuppoſe many centuries to have elapſed without ſo common and ſimple a phænomenon being obſerved, and ſome attempts made to imitate it by the invention of the *Pipe*. But Jubal, it ſhould ſeem, was the firſt who (perhaps long prior to the method of varying the ſound by means of certain holes), combined a number of reeds of unequal length and thickneſs, in order to form a ſeries of muſical ſounds. Such an Inſtrument was early known to the Greeks, by the name of the

(f) Paradiſe Loſt, Book V.

(g) Gen. iv. 21. *(h)* Creech's *Lucret.* Book V. The Nile was famous for theſe Reeds, and from this circumſtance, and from an Egyptian derivation of the word Muſic, from *Moys*, water, Kircher and others have ſuppoſed Muſic, after the flood at leaſt, to have originated in *Egypt*. Oedipus Egypt. Tom. IV. Page 121.

the *Syrinx*, or pipes of Pan, *(i)* and has been found in ſeveral barbarous countries, even in America; *(k)* and the method of playing has always been by moving it ſideways along the under lip, to admit the breath into the ſeveral tubes.

Some critics tell us that *Gnugab*, the Hebrew name of this inſtrument, was given it from the ſweetneſs of its tones; *(l)* and ſhould it be ſaid how could ſo rude an inſtrument produce agreeable melody? It may be obſerved, that we are liable to form a very erroneous judgment of the ancient inſtruments, from not having the opportunity or ability to try them. What can be conceived more harſh and diſagreeable than the tone of the Clarinet or Hautboy, when blown by an unſkilful perſon? And yet the moſt charming tones have been produced from them by perſons who have made thoſe inſtruments their ſtudy If it is poſſible to produce a muſical ſound from a ſingle reed, it is certainly not impoſſible that a ſeries of them might yield very agreeable Muſic, eſpecially as in thoſe days of primeval longevity, the performer might devote ſome centuries to its improvement, and bring it to a ſtate of perfection not now to be conjectured.

Some of theſe obſervations might be extended to Jubal's Harp, in Hebrew *Kinnor*, which is ſuppoſed to have been the primitive Lyre: An invention, which the Greeks aſcribed to Mercury, who is ſaid to have formed the firſt of the ſhell and inteſtines of a dead tortoiſe.

It is indeed poſſible, that at the deluge ſome arts might be loſt, and others reduced to a ſtate of ſecond infancy; but Muſic is a ſcience ſo pleaſing, as well as uſeful, that it is hard to believe, but that it muſt be known to ſome of Noah's family, (with whom Jubal was probably cotemporary) eſpecially if then, as afterwards, it was employed in religious worſhip. We are left however, entirely to our conjectures, as to the exiſtence of Muſic after the flood, till Laban's time, when it appears to have been cuſtomary at weddings, and the Tabret, or Tabor,

(of

(i) The figure of the Syrinx, No. 4, in our Frontiſpiece, is taken from *Montfaucon's* Antiq. Vol. I. Part 2, Plate 163. In ſome ancient ſculptures the Reeds are repreſented ſquare inſtead of round. (See *Burn.* Hiſt. Vol. I. Plate IV. Fig. 6.) The Abbate *Toderini* deſcribes an extraordinary inſtrument of this kind, uſed by the Turks, containing 23 Cane-pipes, each of which, by a different method of blowing may be made to expreſs three ſounds. Litturatura Turcheſa, Tom. I. Page 237.

(k) Sir *J. Hawkins's* Hiſt. of the Science and Practice of Muſic, Vol. I. Prelim. Diſ. Page lxiii.—Dr. *Burney's* General Hiſt. of Muſic, Vol. I. Page 267.

(l) Leigh's Crit. Sac. Page 167.

(of which hereafter) and the Harp, the inſtruments uſed to accompany their nuptial ſongs. *(m)*

Job, who is generally thought to have lived before the *Exodus*, *(n)* mentions the laſt named inſtruments, together with the Organ, as the accompaniments of mirth and feſtivity. *(o)* And a paſſage has been quoted from him, as alluding to the Muſic of the Spheres; but as it appears to be grounded merely on a fanciful tranſlation, we ſhall only mention it in the margin. *(p)*

Whether or not EGYPT was the country in which Muſic originated, or was firſt revived after the flood, as ſome have ſuppoſed, it is certain that Egyptian Muſic may be traced to a very high antiquity, and that it was employed in, and perhaps originally confined to their religious ſervices.

(m) Gen. xxxi. 26, 27.

(n) Dr. *Burney*, (Hiſt. Vol. I. 247,) following Biſhop *Warburton*, places the time of Job many ages after this, becauſe when mentioned by Ezekiel, Chap. xiv, he is named after Daniel as well Noah. But it is cuſtomary for the inſpired writers to deviate from chronological order in ſuch caſes. Witneſs, Shem, Ham, and Japheth, (Gen. v. 32,) Abram, Nahor, and Haran, (Gen. xi. 27) and other inſtances. For the early antiquity of Job, ſee *Stackhouſe*'s Hiſt. of the Bible, Vol. II. Page 267, 8vo Edition.

(o) Job xxi. 11.

(q) It is no leſs true, that they were famous for ſeveral other ſciences, before they were known to moſt nations; but to derive Muſic and all other ſciences entirely from them, ſeems carrying the matter too far, ſince many might derive it from a common ſource; and ſacred Muſic, in particular, was moſt probably conveyed, in the line of Shem, down to Abraham and his poſterity, and carried with them into Egypt. It may, however, be admitted, that, as Moſes was learned in all the wiſdom of Egypt, *(r)* he might from thence introduce ſome improvements. Either of theſe ſuppoſitions is ſufficient to account for the ſimilarity which ſome learned men have remarked between the Hebrew and Egyptian Muſic.

There is ſufficient evidence, that the *Greeks* derived their Muſic as well as literature from the eaſt, particularly from Phœnicia and Egypt. *(s)*

It

(p) Job xxxviii. 37. Et concentum cœli quis dormire faciet? "Who ſhall ſtill the concert of heaven?" But our tranſlation is, "Who can ſtay the bottles of heaven?" And others, "Who layeth along the jars of heaven?" *i. e.* Who diſpoſeth the clouds to that they may water the earth? The image correſponds with the inclined urn of the river Gods, in the Roman Poets. See *Scott* in Loc.

(q) *Burney*'s Hiſt. Vol. I. Page 199, and ſeq. *(r)* Acts vii. 22.

(s) *Burney*'s Hiſt. Vol. I. 256, 416, Note *(u)* and 456, Note *(g)*

It is alſo certain the Romans derived their Muſic from the Greeks, and when the empire became Chriſtian, or rather popiſh, carried ſome of their muſical principles into moſt parts of the world. But we muſt now return to the Hebrews, whoſe Muſic, as it forms a conſiderable part of our plan, will of itſelf form materials for a whole Chapter.

CHAP. II.

THE MUSIC OF THE HEBREWS.

THE firſt article of this hiſtory is the triumphal Song of *Moſes*, on the deliverance of his nation, and the deſtruction of their enemies at the Red Sea. This ſong appears to have been firſt ſang by the men, with Moſes at their head, and anſwered by Miriam and the women, accompanied by "Timbrels and Dances." Whether they ſang in verſes alternately, or whether the women repeated the firſt verſe, as a chorus to each of the others, is of no importance to be aſcertained.

The mention of DANCES however, naturally leads us to enquire into a cuſtom, which to us appears very unaccountable, *viz.* their uſe in religious worſhip.

Dancing, as well as Muſic, made part of the religious ſervices of moſt ancient nations, particularly the Egyptians and Greeks; *(t)* with the latter, no ceremonial of religion, no expiation or atonement was reckoned complete without this attendant, which is ſtill practiſed among the modern heathens. *(v)* This may be ſufficient to preclude the ſneer of ridicule at the Jews, for a practice of this nature, which muſt have appeared to thoſe ages in a very different light to what it would to us.

From an ambiguity in the original word here uſed, which ſometimes ſignifies Pipes, as well as Dances; it has been doubted, whether it might not be ſo underſtood in this place: the moſt ancient verſions, however, as the Septuagint, Chaldee, and Samaritan, agree with the common tranſlation; the word muſt in ſome places, be ſo underſtood; *(u)* and

as

(t) Stackhouſe's Hiſt. Vol. III. 375. Note (†) — *Potter*'s Archæologiæ, Vol. I. Page 204.

(v) Picart's Relig. Ceremonies, &c. Vol. III. Pages 87, 88, 120, 160, 177, 234.

(u) Exod. xxxii. 19. 1 Sam. xviii, 6, comp. with 2 Sam. vi. 14, et vide infra.

as religious dances were certainly in uſe among that nation, there ſeems to be no neceſſity for departing from the common interpretation.

This ſubject naturally leads us to remark in our way, that extraordinary piece of idolatry, the worſhip of the *Golden Calf*, which was alſo attended with ſinging and dancing ; *(x)* a piece of idolatry, which we readily allow the Iſraelites might bring with them out of Egypt, as it ſtrongly ſavours of the ſuperſtition of that nation, who never loved to worſhip an *unſeen* God.

In the primitive inſtitution of the Jewiſh Worſhip, in the wilderneſs, the only inſtruments employed were *Trumpets*, and thoſe made either of ſilver, or the horns of animals. Of the former, two were made expreſsly by divine command, *(y)* which, according to Joſephus, *(z)* were near a cubit long, curved at the end like a bell, and at the mouth juſt of ſufficient width to admit the breath. Theſe were deſigned both "for the "calling of the aſſembly and the journeying of the camp;" alſo to blow the alarm for battle, *(a)* and over the ſacrifices, both burnt offerings and peace offerings.

The *Jubilee Trumpets* have been commonly rendered *Trumpets of rams' horns*, *(b)* and though the propriety of this verſion has been called in queſtion, yet that they uſed the horns of animals is pretty certain from ancient ſculptures. *(c)* One of their feſtivals, from the particular ſounding of Trumpets on that day, was called the *Feaſt* of *Trumpets* and

(x) Exod. xxxii, 19. *(y)* Numb. x, 2.

(z) Antiq. Lib. III. Cap. 12. See Frontiſpiece, Fig. 9.

(a) Numb. x, 2, 9, 10. Dr. *Burney* (Hiſt. Vol. I. 239) ſays, "The Hebrews frequently attributed their ſucceſs in battle to the animation given the troops by the Trumpets," and inſtances the victory obtained by Jehoſophat over the Moabites and Ammonites, which, however, the ſacred hiſtorian aſcribes to a very different cauſe. See 2 Chron. xx, 14—29.

(b) Joſhua vi.

(c) There are two Hebrew names uſed for the Trumpets, which ſeem ſtrongly to imply a difference in the nature of the inſtruments. The Trumpets of Moſes and Solomon

and this was the beginning of their civil year. *(d)*

The ſong of *Deborah* and *Barak (e)* is not only remarkable for its ſublimity (though ſomewhat obſcure) but, for that it does not appear to have been accompanied by inſtruments, as that of Moſes and others generally were.

" Saul, among the prophets," was ſo extraordinary a circumſtance, that it became a proverb for ſome time. Immediately upon his being anointed, the prophet Samuel foretold, among other remarkable and pointed circumſtances, that he ſhould meet a company of prophets coming down from the hill of God, with a Pſaltery, a Tabret, and a Pipe before them; " And," (ſays the prophet) " they ſhall prophecy: And " the Spirit of the LORD will come upon thee, and thou ſhalt prophecy " with them, and thou ſhalt be turned into another man." *(f)* This was exactly accompliſhed; and not in this inſtance only, but afterwards, when Saul ſought David, who had retired among the prophets, in order to ſlay him, not only Saul himſelf, but all his meſſengers were ſeized with the ſpirit of prophecy. *(g)* This is not to be accounted for, from merely natural cauſes, but muſt be referred to Divine Providence, who, by this means, diverted their attention from David, and muſt convince them of the abſurdity of oppoſing the divine decrees. Theſe facts lead us to ſome enquiries, as to the uſe of Muſic among the *Prophets*.

The company of Prophets here mentioned, is ſuppoſed to have been a ſchool or college of young men, educated with a view to that ſacred office, and commonly called in the Hebrew idiom, *Sons* of the Prophets. *(h)* That

are called *Chatſotſeroth*; and this term ſeems conſtantly appropriated to metal Trumpets. See Numb. x, 2, &c.—xxxi, 6; 2 Kings, ii, 14,—xii, 13; 1 Chron. xiii, 8,—xv, 24; 2 Chron. v, 12, 13—xxix, 27. But the Jubilee Trumpets were called *Shopharoth*; with theſe the prieſts encompaſſed the Walls of Jericho, Joſh. vi. 4, &c. With the ſame, Gideon's army was furniſhed, Judges vii, 8, 16, &c. and becauſe theſe were by far the loudeſt, this name is applied metaphorically to the thunders of Sinai, and the voice of God, Exod. xix, 16, Iſ. lviii, 1. Where both words occur together, the latter is rendered *Cornets* by our tranſlators, and by others *Shawms*, Pſ. xcviii. 6. This latter inſtrument is repreſented in our Frontiſpiece, Fig. 10, from one of the ſculptures on Titus's celebrated Arch.

(d) Godwyn's Moſes and Aaron, Book II. Ch. 17. *(e)* Judges v.
(f) 1 Sam. x, 2—12. *(g)* 1 Sam. xix, 20—24. *(h)* 1 Kings, xx, 35.

That ſacred Muſic ſhould form a part of their ſtudies and employment, is not extraordinary; but that it ſhould accompany their prophetic inſpirations, may ſeem exceedingly ſtrange to thoſe who never reflected on the ſubject. But a remarkable inſtance of this nature occurs in the hiſtory of the prophet Eliſha, who declined prophecying till a *minſtrel* had played before him. *(i)* And though this is a ſingular inſtance, yet the ſcripture repeatedly ſpeaks of "*prophecying* to" or "with inſtruments "of Muſic." *(k)* I am aware, that in the above inſtance of Saul and others, commentators have generally ſuppoſed nothing more than Pſalmody was intended; but, if ſo, Saul muſt have a very peculiar averſion to Pſalmody, for a proverb to originate merely from his joining in that exercise.

But the true key to this difficulty (if it is ſuch) may be found in the original union between the different characters of *Prophet*, *Poet*, and *Muſician*, both among the Hebrews and other nations.

The Greek poets, whom St. Paul calls *their prophets*, *(l)* were alſo Muſicians; and ſet and ſung their own compoſitions to the lyre. So did, in particular, Heſiod and Homer; and the latter, in deſcribing the primitive Grecian bards, repreſents them as ſinging their poems *extemporary* to the ſound of the Lyre. Thus of *Demodocus*, he ſays,

"The bard advancing, meditates the lay." *(m)*

It is alſo certain, that the ancient Greeks conſidered theſe as inſpired perſons, and held them in the higheſt honour and eſteem; ſo of the ſame Demodocus, the poet ſays,

"*Taught by the Gods* to pleaſe, when high he ſings
"The vocal lay, reſponſive to the ſtrings." *(n)*

Farther, Poetry and Muſic were in thoſe times ſo inſeparable companions, *(o)* that *nothing but* Poetry was ſung; and Poetry, it ſhould ſeem,

(*i*) 2 Kings iii, 15. (*k*) 1 Chron. xxv, 1, 3. Pſ. xlix, 3.
(*l*) Titus i, 12. (*m*) Odyſſ. Book viii. (*n*) Ib.
(*o*) This union of Poet and Muſician was continued in many nations till within theſe few ages; and in ſome, to this very day. The Druidical and Celtic, German, Gallic, ancient Britiſh, Calledonian, and Hibernian Bards and Minſtrels are notorious. Mr. *Stewart* mentions a veſtige of extemporaneous verſes and ſinging with inſtrumental accompanyment among the modern Athenians; and in Italy, the Barcarolies (or extemporary ballads) of the Gondoliers, are famous not only among the vulgar, but even the moſt celebrated maſters. See Burn. Hiſt. I. 222, 357. Harris's Philolog. Enquir. Page 286, and *Roſſeau's* Dict. in *Barcarolles*.

ſeem, *no* otherways recited; whence to *recite* and to *ſing* became ſynonimous in poetic language, and continue ſo to the preſent day. *(p)*

Now as the Hebrew prophets always wrote in *Poetry*, *(q)* as well as the Grecian bards; as they frequently, at leaſt, *ſung* their ſacred predictions, accompanying themſelves on *Muſical Inſtruments*; we certainly need leſs wonder at the above inſtances of Saul and Eliſha.

As to the term *Prophet* being uſed for a *Muſician* of the Temple, and *prophecying* for *ſinging* it can only be admitted with this addition, that both always implied ſome kind or degree of inſpiration, real or pretended. That Aſaph and Heman were inſpired, we may infer from their names being prefixed to ſeveral of the Pſalms; *(r)* but it does not ſeem neceſſary to underſtand the ſame of all the reſt; *(s)* only that they joined in the extemporaneous devotion of their precentor or leader, *(t)* which might not be difficult, conſidering the probable ſimplicity of their Muſic.

The next fact which comes under our review, is that of DAVID's being introduced to king Saul, in the character of a Muſician, and his ſucceſs in removing the diſorder of the monarch. The ſacred hiſtorian informs us, that 'The Spirit of the LORD departed from Saul, and an evil ſpirit from the Lord troubled him." Upon this, David was recommended by ſome of Saul's ſervants, as a ſkilful performer on the Harp; and being introduced to the king, we are told, that "When the evil ſpirit from God was upon Saul, that David took an Harp, and played with his hand: So Saul was refreſhed and was well, and the evil ſpirit departed from him." *(v)*

"Now

(p) Burn. Hiſt. I. 281, and Note *(c)*, 312. Orig. Sac. Book I. Ch. iv, Sect. 1, and Roſſeau's Dict. in *Opera*.

(q) That all the Hebrew prophecies are *poetic*, though long diſputed, is now ſufficiently demonſtrated by the late excellent Biſhop *Lowth*, who has ſhewn that the Hebrew poetry conſiſted not in *rhyme*, as Biſhop Hare conceived; nor yet blank verſe, as others have imagined; but in a certain regularity of conſtruction, which admitted all the ornaments of poeſy without its ſhackles. See his Lordſhip's Preliminary Diſſertation, prefixed to his tranſlation of *Iſaiah*.

(r) Viz. Pſ. l. from lxxiii to lxxxiii incluſive, and lxxxviii.

(s) Strange as it may ſeem, Dr. *Burney* aſſures us, on the authority of *Metaſtatio* himſelf, that the modern Italian poets ſing their verſes at the time of writing them. Hiſt. Vol. I. 222, and Note (*l*). And *Roſſeau* tells us, there is nothing more common in Italy, than to ſee two extemporary Muſicians challenge, attack each other, and form alternate couplets on the ſame air, with a vivacity of dialogue, air, and accompaniment, which cannot be believed, but by an eye-witneſs. Dict. in *Improviſare*.

(t) Orig. Sac. Book II. Chap. iv, Sect. 6. (v) 1 Sam. xvi, 14—23.

" Now to me it is plain (ſays the celebrated Dr. *Mead,)* that Saul's diſeaſe was a real madneſs, and of the melancholic or atrabilarious kind, as the old phyſicians called it ; the fits whereof returned on him at uncertain times, as is often the caſe in this ſort of diſeaſe ; nor could the cauſe of this diſorder be a ſecret, ſince he had been lately deprived of his kingdom, by the expreſs command of God. The remedy alſo applied, *playing on the Harp*, was extremely proper ; for phyſicians have long ago taught us, that " ſoft ſymphonies of Muſic are of ſervice " in diſſipating gloomy, melancholic thoughts." Hence it plainly appears that his diſeaſe was owing to natural cauſes, for otherwiſe how could Muſic drive it away ? I well know that the Jews, by a way of expreſſion familiar to them, are uſed to aſcribe diſeaſes of this kind to the power of evil angels, and that even now this notion is held by ſome very learned men ; but I cannot think it right." *(u)*

Thus far the Doctor, and his account of the fact we perfectly acquieſce in, but ſomewhat differ as to the cauſe.

From the whole of Saul's hiſtory, he appears to have been a perſon of very ſtrong paſſions, and a ſlave to tempers of no very amiable caſt,—ambition, covetouſneſs, envy, malevolence and revenge. *(w)* The declaration of Samuel, whoſe authority he could not doubt, that GOD would remove the crown to another family, muſt not only affect him as a divine judgment, but alſo materially hurt his *pride*. *(x)* It was the dread of public diſgrace, and perhaps of a calamitous death, as well as the remorſe of a guilty conſcience, that threw him into a ſtate of melancholy. Thus far, his diſorder may be naturally accounted for.

But there was in his caſe, as in that of all other maniacs, a ſomething poſitive, that not only interrupts the courſe of reaſon, but fills the mind with objects which excite terror, rage, and a variety of the like affections. *Milton* ſays,

" Millions of ſpiritual creatures walk the earth
" Unſeen :"—— *(y)*

And ſome have ſuppoſed, that the malignant part of theſe take their opportunity, when the bodily organs are diſordered or incapacitated for the ſoul's uſe, to raiſe images in the " mind's eye ;" by which ſuch perſons

(u) *Mead's* Medica Sacra. (w) Stackhouſe's Hiſt. of the Bible, Vol. III. 324.

(x) 1 Sam. xv. 30. (y) Paradiſe Loſt, Book IV.

perſons ſee and hear things that do not externally exiſt. If this theory be admitted, (and it has been ſupported by the moſt ingenious arguments, *(z)* and might, perhaps, by innumerable facts) the inſpired writers are philoſophically exact in the doctrine of *poſſeſſions*; and an evil ſpirit *literally* actuated Saul; inſpiring and cheriſhing thoſe diſpoſitions and actions, which a mere indiſpoſition of body never can account for.

But then it will be ſaid, how could Muſic, how could any natural means affect a cure? Has Muſic a power of charming unembodied ſpirits? This is not pretended; *(a)* but the anſwer is ready. If theſe malignant beings can only thus affect us when the body is diſordered, the ſpirits depreſt, and its faculties deranged, let them be reſtored by *any* means, the ſcene changes, and they have no longer the power of diſtreſſing and tormenting us. *(b)*

If it be ſtill enquired what power Muſic can have in curing theſe complaints, it muſt be anſwered, that its influence on the animal ſpirits and affections is notorious to every obſerver; though it is not eaſy, nor perhaps poſſible, fully to account for it.

Soon after this, David was called upon to act in another character, and ſlew the Philiſtine champion. Upon his return, he was met by the women "out of all the cities of Iſrael, ſinging and dancing, with tabrets, with joy, and with inſtruments of Muſic. And the women anſwered one another

(z) *Baxter* (the Philoſopher) on the Soul, 4to. Sect. VI. particularly Page 251, 258.

(a) *Martin Luther*, however, is poſitive that Muſic is intollerable to the Devils. Colloq. Menſ. Page 500.

(b) Baxter on the Soul, Page 257.

(c) See a Tract entitled "Reflections on ancient and modern Muſic," (London, 1749.) P. 25, &c. whence the following Anecdote is ſelected:

A Scotch gentleman, who had loſt two of his ſons, with great part of his eſtate, and was himſelf wounded in the rebellion of 1715, ſtung with grief and pride, fell into a nervous fever, which terminating in a deep melancholy, was cured by a perſon *playing* to him on the Harp, of which inſtrument he had been very fond. At firſt, indeed, it only rouſed his attention, but by being daily repeated, he began to converſe as uſual, and was at length perfectly recovered.

Philip V. King of Spain, is ſaid to have been cured of a ſimilar complaint, by the enchanting voice of *Farinelli*. See *Burney*'s Hiſt. Vol. IV. Page 415.

another as they played, and ſaid, Saul hath ſlain his thouſands and David his ten thouſands." *(d)*

This triumphal ſong excited the envy of Saul, and occaſioned ſeveral attempts on the young hero's life, which ſeem to imply a return of the king's diſorder with more unhappy ſymptoms than before

David, however, was repeatedly preſerved, lived to ſucceed his jealous enemy, and to compoſe on the occaſion of his death, and that of his ſon Jonathan, one of the moſt elegant and pathetic elegies that ever was penned; which was, perhaps, ſolemnly performed on the occaſion *(e)*

When *David* came to the crown of all Iſrael, one of his firſt public acts was to bring up the Ark from Kirjath-jearim to the houſe of Obed-Edom. On this occaſion, we are told that "David and all Iſrael played before God with all their might, and with ſinging, and with harps, and with pſalteries, and with timbrels, and with cymbals, and with trumpets." *(f)* Three months after this, David brought the Ark home with the like feſtivity and muſic. "And David was clothed with a robe of fine linen, and all the Levites that bare the Ark, and the ſingers, and Chenaniah, the maſter of the ſong, with the ſingers; David alſo had upon him an ephod of linen. Thus all Iſrael brought up the Ark of the Covenant of the Lord, with ſhouting, and with ſound of the cornet, and with trumpets, and with cymbals, making a noiſe with pſalteries and harps." *(g)*

We have already mentioned the uſe of religious dances among the Jews; but this circumſtance of David's dancing before the Ark is too remarkable to paſs unnoticed. The original word *(Carcar)* uſed in one of theſe places is peculiar, and implies that David danced round and round, which ſeems to have been the ancient method of dancing, and to have been derived from the motion of the heavenly bodies. *(h)*

Many cuſtoms obtained in the early ages, and many actions were performed by princes and great men, which though they were not conſidered

(*d*) 1 Sam. xviii. 5—9. (*e*) 2 Sam. i. 17—27.
(*f*) 1 Chron. xiii. 8. (*g*) 1 Chron. xv. 27, 28.
(*h*) See *Parkhurſt*, (Hebrew and Engliſh Lexicon, Page 157) who cites from *Lucian* the following remarkable paſſage:—"The *choral revolutions* of the *ſtars*, and the *complicated* motion of the *planets* among the fixed ſtars, and their regular communion with each other, and well-ordered *harmony*, are inſtances of the primeval *dancing*."—Compare Paradiſe Loſt, Book V. line 618, &c.

ed as any degradation in thoſe times of primitive ſimplicity, yet ſeem very abſurd and mean in theſe days of exceſſive refinement. The employment of *Homer*'s heros, in many inſtances, would be thought not only below the dignity of a modern gentleman, but even of his footman. *(i)* Though it would now be ridiculous for an European prince to imitate the conduct of the Hebrew monarch; yet it does not therefore follow, that in his age and country it had the ſame appearance; except indeed in the eyes of *Michal*, Saul's daughter, who ſeems to have poſſeſſed much of her father's ſpirit, and met her royal huſband with this taunting congratulation:—"How glorious was the king of Iſrael to-day! who uncovered himſelf to-day in the eyes of the handmaids of his ſervants, as one of the vain fellows ſhameleſsly uncovereth himſelf!" *(k)* The *uncovering* here ridiculed, if any thing more than diveſting himſelf of his regal robes, went no farther than the throwing off his ephod or upper garment; *(l)* beſide which, in the text already cited, he is ſaid to have been clothed with fine linen.

(*i*) See Univerſal Hiſtory, Vol. III. Page 189.
(*k*) 2 Sam. vi. 20.
(*l*) Univerſal Hiſtory, Vol. IV. Page 46, Note (H)

It has indeed been ſaid, "It is much to be feared, that by the *vain fellows*, the queen meant *Levitical* ſingers, muſicians by trade, who perhaps, like the ancient prieſts of the Syrian goddeſs, the *Galli*, uſed to ſing and play in the proceſſions, naked." *(m)* But why theſe *vain fellows* muſt be *Muſicians*, is not eaſy to conjecture, unleſs that the author, judging by too many of that profeſſion in modern times, thought no other body of men ſo likely to anſwer that character.

That the Levites dancing *naked*, in a literal ſenſe, indeed may be as true as that David did, for which we have already ſhewn there is no tolerable pretence; nor does this ſeem to be the queen's meaning: her *pride*, and *not* her *decency*, was hurt by the monarch's condeſcending to mix in the religious joy of the people, inſtead of being drawn in ſtate, and made himſelf the grand object of their applauſe. *(n)* David, though a powerful prince, conſidered himſelf, in the ſight of God, on a level with the meaneſt of his ſubjects: ſo a mole-hill and a mountain are alike inconſiderable, compared with the univerſe that ſurrounds them.

Our

(*m*) *Burney*'s Hiſt. Vol. I. Page 228.
(*n*) Univerſal Hiſt. Vol. IV. 65.

Our attention is now called to the regulations and improvements which David made in the ſervice of the Tabernacle. Firſt, he appointed four thouſand Levites for ſingers, and to play on muſical inſtruments. *(o)* From theſe were ſelected two hundred and eighty-eight of the beſt performers, women as well as men, who were divided into twenty-four courſes, under proper leaders, each in their turns to attend and accompany the ſolemnities of public worſhip. *(p)* At the head of all theſe were placed Aſaph, Heman, and Jeduthun, of whom Aſaph was the chief, who played the cymbals, and probably directed the time. *(q)* Theſe regulations were made with the advice and approbation of the prophets Gad and Nathan *(r)*

Farther, David alſo provided a variety of muſical inſtruments, (ſome of them his own invention) to accompany the voices; *(s)* and compoſed the greater part of the Pſalms. *(t)* An encomium on this book, ſelected from one of the Fathers, uſed to be prefixed to our old collections of Pſalm tunes, as Ravenſcroft's, Playford's, and ſome others; but ſhall here give place to the more elegant and conciſe eulogy of Dr. *Horne*. "They (the Pſalms) are adorned with the figures, and ſet off with all the graces of Poetry; and Poetry itſelf is deſigned to be yet farther recommended by the charms of Muſic, thus conſecrated to the ſervice of GOD; that ſo delight may prepare the way for improvement, and pleaſure become the handmaid of wiſdom, while every turbulent paſſion is calmed by ſacred melody, and the evil ſpirit is ſtill diſpoſſeſt by the harp of the ſon of Jeſſe. This little volume, like the paradiſe of Eden, affords in perfection, though in miniature, every thing that groweth elſewhere, "every tree that is pleaſant to the ſight, and good for food," and above all, that which was there loſt is here reſtored, "*The* TREE OF LIFE *in the midſt of the Garden.*" *(u)*

Many of the Pſalms are directed *(Lamnatſeach)* to the *chief muſician*, *(w)* whoſe office ſeems to have been that of leading the band, and di-

(o) 1 Chron. xxiii. 5.
(p) 1 Chron. xxv.
(q) 1 Chron. xvi. 5. See *Burney*'s Hiſt. Vol. I. 754.
(r) 2 Chron. xxix. 25.
(s) 1 Chron. xxiii. 5. 2 Chron. vii. 6. Amos vi. 5.

(t) David's name is prefixed to 74 Pſalms, beſide which ſome others are aſcribed to him in the New Teſtament. See Acts iv. 25. Hebrews iv. 7.
(u) *Horne*'s Comment, Pref. Page II.
(w) See *Ainſworth's* Ann. in the Title of Pſ. iv.

directing the performance. There are ſeveral other words in the titles of the Pſalms, very difficult to explain; but the chief of thoſe which relate to the Muſic, will be noticed in the courſe of this eſſay. One word, however, which occurs above ſeventy times in different parts of the book, has peculiarly puzzled the commentators, namely, *Selah*; this, probably, intended nothing more than a *pauſe* or *hold*, (x) ſignified by an elevation of the hand.

Solomon, David's ſon and ſucceſſor, continued and confirmed theſe inſtitutions; (y) and upon occaſion of dedicating the Temple which he had built, had (in ſome reſpects) perhaps one of the moſt noble concerts that was ever heard on earth. "Alſo all the Levites which were the ſingers, all of them of Aſaph, of Heman, of Jeduthun, with their ſons, and their brethren, being arrayed in white linen, having cymbals, and pſalteries, and harps, ſtood at the eaſt end of the altar, and with them an 120 prieſts, ſounding with trumpets: And it came even to paſs, as the trumpeters and ſingers were as one, to make one ſound to be heard in praiſing and thanking the LORD: and when they lifted up their voice with the trumpets and cymbals, and inſtruments of muſic, and praiſed the Lord—that then—the glory of the LORD had filled the houſe of God." (z)

We have already obſerved the great number of performers which David appointed to this ſervice; and if we permit ourſelves to ſuppoſe the whole congregation might join in chorus at ſome particular paſſages, as is very probable, how grand and ſolemn muſt have been the performance, eſpecially conſidering that their hearts appear to have been engaged in it, and the ſymbol of the divine Preſence immediately before their eyes.

Joſephus aſſerts, that Solomon provided 200,000 trumpets, with 400,000 harps, pſalteries and other inſtruments of muſic. (a) Making all reaſonable allowance for the patriotiſm, or rather vanity of this author, we muſt ſtill admit a great number were uſed on ſome occaſions and perhaps as many laid up as a monument of his love for muſic and magnificence. Theſe inſtruments are ſaid to have been made of *almug trees*, or *thyine wood*, which was remarkable for beauty, fragrancy and durableneſs. (b)

A few other particulars are preſerved in the traditions of the Jews, and may

(x) *Brown*'s Script. Dict.
(y) 2 Chron. viii. 14—4.
(z) 2 Chron. v. 12—14.

(a) Antiq. Lib. viii. Cap. 2.
(b) 1 Kings x. 12. 11 Chron. ix. ii. See *Parkhurſt*'s Heb. Lexicon, Page 40. It appears from 2 Sam. vi. 5, that ſome of David's inſtruments were made of *Fir-wood*, as

may not be impertinent in this place, though perhaps not entirely to be depended on. They aſſert, that " they ſaid the ſong over all the burnt-offerings of the congregation, which they were bound to offer, and over the peace-offerings of the ſolemn aſſembly, when the wine (of the drink offering) was poured out : But the voluntary burnt-offerings which the congregation offered, and the drink-offerings brought for them, they ſaid not the ſong over them. There might not be fewer than twelve Levites—every day to ſay the ſong over the ſacrifice—and others played on pſalteries, pipes, harps, trumpets, and cymbals. There might not be fewer than two pſalteries, nor more than ſix ; not fewer than two pipes, nor more than twelve ; not fewer than two trumpets, nor more than one hundred and twenty ; not fewer than nine harps, but as many more as they would, and but one cymbal only," or rather, a pair of cymbals of the larger kind. *(c)*

From this time to the end of the Jewiſh polity, very few articles occur in ſacred hiſtory relative to our ſubject. The greater part of the kings of Judah, and almoſt all the kings of Iſrael were idolators, and conſequently paid little or no regard to the Temple worſhip, or the cultivation of its Muſic. Hezekiah and Joſiah indeed uſed their endeavours to reſtore it ; and the former is mentioned for the particular attention he paid to the reformation of the Muſic ; *(d)* but ſtill it never recovered its excellence and ſplendour as in the days of David and Solomon. 'Tis remarkable, however, that the prophet *Habbakuk* mentions a *chief Muſician*, to whom he directs his ſacred Ode, *(e)* though he is ſuppoſed to have propheſied as late as the reign of Jehoiakim.

During the captivity, their Harps were hanged on the willows, and we ſhould be as unreaſonable as their Babyloniſh maſters, to aſk for the ſongs of Zion in a ſtrange land ; *(f)* but at the reſtoration they brought back with

the bellies of muſical inſtruments are to this day, and poſſibly thoſe of Solomon were ; the chief external and ornamental parts only, perhaps, being of the Almug tree.

(c) *Ainſworth*'s Ann. of the Pſalms, at the end.

(d) 2 Chron. xxix. 30.

(e) Hab. iii. 19.

(f) Pſalm cxxxviii.—During this period, however, we have an opportunity of obſerving what kind of Muſic the Chaldeans uſed in their idolatrous ſacrifices ; but of ſome of theſe inſtruments, we have no rule to judge but etymology, which is generally very uncertain ; the *Symphonia* (or Dulcimer, as our tranſlators call it) has been taken for almoſt every kind of inſtrument, and if the word is not Greek, perhaps ſignifies nothing more than a hollow inſtrument. See *Parkhurſt*'s Heb. Lexicon, Page 455, and Dan. Chap. iii.

with them 200 muſicians of both ſexes, for the ſervice of the new Temple. *(g)* " And when the builders laid the foundation of the Temple of the Lord, they ſet the prieſts in their apparel, with trumpets, and the Levites, the ſons of Aſaph, with cymbals to praiſe the LORD, after the ordinance of David, king of Iſrael. And they ſang together by courſe, in praiſing and giving thanks unto the LORD; " Becauſe he is good, for his mercy endureth for ever towards Iſrael." *(h)*

We now haſten to cloſe the hiſtory of this chapter, by obſerving, that near the end of the Jewiſh ſtate, *Herod* the Great introduced the Grecian games among the Jews, and ordered them to be celebrated every fifth year, in honour of Auguſtus. Having built a ſtately theatre and amphitheatre, he provided a great number of *muſicians*, players, courſers, gladiators, and even wild beaſts, to entertain the people, and divert them to heatheniſm; *(i)* by which, however, he gained nothing but their hatred. This has been attributed to want of taſte for the arts, &c. but may more juſtly be referred to a different principle. The captivity they had ſuffered for their former propenſity to idolatry, and their ſevere perſecution by *Antiochus*, when he dedicated their Temple to Jupiter Olympius, *(k)* remained long on their minds, and never ſuffered them to look on theſe ſpectacles but with horror and deteſtation. *(l)*

Another cuſtom, however, of heathen origin, we find introduced among the Jews about this time, namely, the uſe of muſical inſtruments at funerals, which was formerly accounted a very incongruous thing; *(m)* but, once introduced, was ſoon carried to a ridiculous exceſs *(n)*

One article more ſhall conclude the hiſtory of Jewiſh Muſic, *viz.* JESUS CHRIST himſelf was pleaſed to give the higheſt encomium to ſacred Muſic by his uſe of it; for at his laſt paſſover he ſung an Hymn with his diſciples. *(o)* Some have ſuppoſed that our LORD gave out ſome compoſition of his own, on this occaſion; but ſince the Jews always uſed certain

(g) Ezra ii. 65. (h) Ezra iii. 10, 11.
(i) Joſeph. Antiq. l. xv. c. 11 & 13, l. xvi. c. 9.
(k) 2 Mac. vi. &c. Joſeph Antiq. l. xii. c. 7.
(l) " If we may believe the Talmudiſts and other Jewiſh commentators, all kinds of games, ſpectacles, &c. were abhored by all good Iſraelites.—It even appears from Mr. *Selden*, that games of hazard, ſuch as dice, tables, and the like, were looked upon as a kind of theft, no gain being thought lawful that depended upon chance." Univ. Hiſt. Vol. III. Page 168. Note I.
(m) Eccluſ xxii. 6. (n) See *Hammond* in Matt. ix, 23.
(o) Matt. xxvi. 30.

certain Pſalms, *(p)* called the great *Hallelujah*, which were very well adapted to this occaſion, it has been concluded by the beſt commentators, that he very probably adopted them. *(q)*

Prolix as this chapter has been, ſince it forms a material part of our deſign, we cannot avoid ſubjoining ſome reflections on the facts already ſtated, and a few others, to point out the nature and probable degree of excellency of the Hebrew Muſic, eſpecially as it has been rated very low by ſome muſical writers. "To ſpeak freely on this matter (ſays one) whatever advantages this people might derive from the inſtructions of an inſpired lawgiver, and the occaſional interpoſitions of the Almighty, it no where appears that their attainments in literature were great, or that they excelled in any of thoſe arts that attend the refinement of human manners. With reſpect to their *Muſic*, there is but too much reaſon to ſuppoſe it was VERY BARBAROUS." *(r)* On the other hand, *Kircher*, *(s)* and ſome other admirers of antiquity, have carried their encomiums to ſuch an extravagant height, as to ſuppoſe that the greateſt improvements of modern times are but barbarous, compared with it. The truth lies generally between extremes, and we ſhall probably find it ſo on this ſubject.

Firſt, we obſerve, that the Jews appear to have been always *fond* of Muſic. Whatever polite arts they neglected, this they cultivated to the utmoſt of their power, even from the loweſt to the higheſt ranks. Not only David the *Shepherd*, but David the *King*, was a Muſician. Solomon, whether or not a performer himſelf, provided ſinging men and ſinging women, with abundance of inſtruments. *(t)* The prophets, we have ſeen, conſtantly uſed them, and Muſic was taught in their ſchools, the only ſeminaries of learning they had in early ages.

The Jews likewiſe highly honoured thoſe who were famous in this art, ranking them with their moſt illuſtrious characters. Thus the Son of Sirach, "Let us praiſe famous men, and our fathers that begat us.—

Leaders

(p) Pſalm cxiii. to cxviii.

(q) Dr. *Gill*'s Diſc. on ſinging Pſalms, Page 35. *Poli* Syn. Crit. & Dr. *Horne in Loc.*

(r) *Hawkins*'s Hiſt. Vol. I. 280. See alſo *Burney*'s Hiſt. Vol. I. 250, and *Le Clerc*'s Univ. and Hiſt. Library, 1688, Vol. VIII. Page 258.

(s) Muſurg. Univ. Lib. II. Cap. 4. *(t)* Eccles II. 8.

Leaders of the people by their counſels, and by their knowledge of learning meet for the people, wiſe and eloquent in their inſtructions. Such as *found out muſical tunes* and *recited verſes* in writing. All theſe were honoured in their generations, and were the glory of their times." *(u)*

Nor was this encouragement of Muſic, merely in obedience to the divine appointments, ſince, when they degenerated to idolatry, their Muſic was perverted too: And on every feſtival, Muſic and Dancing ſeem conſtantly to form a principal part of their employment. Nor is their attachment to Muſic to be wondered at. Their climate was warm, and Dr. *Burney* repeatedly tells us, that the inhabitants of hot countries are fondeſt of Muſic. *(w)*

2. As to *performers*, it muſt be confeſſed that the human voice is the ſame in all ages; and if in their preſent ſtate, ſome of the Jewiſh nation have not only gained admiration at the ſynagogue, but applauſe at our public theatres; it ſeems no abſurd ſuppoſition, that their anceſtors, in a ſtate of opulence and proſperity, educated in the ſtudy of the ſcience, and patronized by the moſt liberal and accompliſhed princes, might be capable, if not of ſuch volubility and ſo many artificial graces, yet of melodies more chaſte, and tones more charming to the unvitiated ear; and it is granted by the beſt judges, that no kind of Muſic has ſo great an effect on the human paſſions.

The great number of the children of the Levites *(x)* would always provide a powerful chorus of treble voices, and ſome ſelect ones, with thoſe of the ſinging women, would furniſh variety for the *ſolo* parts. The Levites alſo being themſelves educated to Muſic in a very early period, and many of them devoted wholly to that employment, with a proper proviſion for their ſupport, would have every deſirable opportunity for improvement.

3. The *Muſical Inſtruments* of the Hebrews is the next, and a very curious

(u) Eccluſ xliv. 1—7.

(w) German Tour, Vol. I. Page 3.—Hiſt. Vol. IV. 565.

(x) The ingenious Mr. *Bedford* ſuppoſes that this phraſe is not to be underſtood literally, but of the ſinging boys their diſciples, who might be perhaps of other tribes. Temple Muſic, Page 76—79. If this be admitted, as it ſhould ſeem probable from every family containing the ſame number (1 Chron. xxv, 8—31,) the like may be ſuppoſed of their daughters; though ſtill it is likely that the major part of both were literally their *own* children.

rious ſubject of enquiry. The *Hebrew* (as indeed all) Muſical Inſtruments, were of three kinds; *Nechiloth*, or wind inſtruments; *Neginoth* or ſtringed inſtruments, and the Timbrel, Tabret, Cymbal, &c. which were *pulſative*, or of the drum kind. Of the former, the principal was the *Organ*, which has been already conſidered; but it is impoſſible to ſay what improvements it received from its invention to the times of David and Solomon.

Still, however, if we may credit the additional Pſalm in the *Septuagint* verſion, *(y)* it remained a paſtoral inſtrument, being made by David while in the capacity of a ſhepherd. But whether it had then aſſumed the form of a cheſt, as ſince, it may be impoſſible to determine. *Kircher* indeed, deſcribes a Jewiſh inſtrument, which he calls an ancient Organ, conſiſting of a row of pipes inſerted in a cheſt, in the manner repreſented in our Frontiſpiece, No. 18, only without bellows, or keys; inſtead of which, a pipe is fixed at one end to be blown by the mouth, and the tops of the pipes were ſtopped with the fingers, ſomewhat in the manner of the German Flute. But it is by no means certain, that this inſtrument was of ſo high antiquity as the times we ſpeak of. *(z)*

The Hebrew *Trumpets* we have already deſcribed, and the various *pipes* of reed or cane ſeem to merit no particular enquiry.

The *Harp* was a favourite inſtrument with David and the Jewiſh nation. They called it the *pleaſant Harp*, *(a)* and made it the conſtant companion of their pleaſures *(b)* as well as devotion. It is pretty certain that this inſtrument was improved to a conſiderable degree of perfection by the Egyptians at a period, perhaps, conſiderably anterior to this; *(c)* and there ſeems no good reaſon to pronounce the Hebrew Harp inferior to the Egyptian, except in ſize; David and the Levites often dancing as they played, ſhews it muſt have been with them a portable inſtrument.

—There

(y) Verſe 1 and 2.—"My hands made the Organ."——

(z) Whether the Hebrews ever connected any of their pipes with a bag, as ſome have conjectured, is extremely doubtful; as the Bag-pipe, however, is an inſtrument of the higheſt antiquity among ſeveral nations, we have given what might be one of its earlieſt forms, Frontiſpiece, No. 19.

(a) Pſalm lxxxi. 2. *(b)* Iſ. xxiv. 8.

(c) The evidence of this reſts chiefly on an ancient painting deſcribed by a celebrated modern traveller, Mr. *Bruce*, in a letter to Dr. Burney, (Hiſt. of Muſic, Vol. I. 220,*

—There is a curious paſſage in the Talmud, which, if it deſerves any credit, will prove effects ſimilar to thoſe of the Æolian Harp, not unobſerved at that period. *(d)*

Joſephus aſcribes the *Pſaltery* to Jubal, as well as the *Harp*; but the ſcriptures never mention it till the time of David; and it might poſſibly be one of the inſtruments he invented. The Rabins deſcribe this inſtrument in a form not unlike that of a modern lantern, which may be true of a more modern inſtrument under the ſame name. Dr. Burney deſcribes this ancient Pſaltery ſomewhat like an unweildy Lyre, but acknowledges "the *Hebrew* Pſaltery, however, muſt have been an inſtrument of a different form." Kircher ſeems ſtill farther from the mark, in deſcribing it like a modern Dulcimer; for the Hebrew name *Nebel*, which ſignifies a bottle, jug, or flaggon, ſeems to determine its ſhape to that kind of figure, as both Jewiſh and Chriſtian writers have obſerved. *(e)* Joſephus ſays, it had 12 ſounds, and was played upon by the *fingers*, herein being diſtinguiſhed from the Harp, which was played with a *plectrum*, *(f)* *i. e.* a piece of bone, wire, or quill.

This inſtrument was famous among the heathens, who eſteemed it a Phœnician invention; and *Ovid* deſcribes it as turned about with the hands in playing. *(g)* From theſe circumſtances, it ſhould ſeem of the ſame

221,*) as ſtill to be ſeen in a very curious grotto behind the ruins of the Egyptian *Thebes*. The inſtrument is ſhaped like No. 20, in our Frontiſpiece, only it is very richly ornamented, has a Sphynx elegantly carved upon its foot, and appeared rather more than ſix feet high. Mr. Bruce, judging from circumſtances, ſuppoſes this inſtrument to be as ancient as the time of *Seſoſtris*; but the queſtion is, when *Seſoſtris* lived? And here the ableſt chronologers and hiſtorians differ as widely as the times of Moſes and Solomon, or Rehoboam; ſome (as Uſher, Cumberland, &c.) maintaining that he was the ſon of THAT Pharoah who was drowned in the Red Sea, and others (as Sir Iſaac Newton, Shuckford, &c.) that he was the ſame perſon with *Shiſhak* or *Siſac*, who invaded Judea, and pillaged the temple in the reign of Rehoboam.

(d) In *Berach*, Folio 6, it is ſaid that David's Harp "being every night blown upon by the north wind, warbled of itſelf." See the Rev. Mr. *Jones*'s Philological Diſquiſitions, Page 338, where it is obſerved, that though the *Æ*olian Harp is commonly ſuppoſed a very modern invention, it is deſcribed by Kircher.—It may be added, that an inſtrument of this kind is to be found in the eaſtern countries; ſee *Richardſon*'s Diſſertation on the Languages and Manners of the Eaſt, Page 180.

(e) Ainſworth in Pſalm xxxiii. 2, and at the end of his Annotations.

(f) Antiq. Lib. vii. Cap. 12.

The Harp is ſuppoſed to have been ſtruck with a plectrum, like the Grecian Lyre, as late as King Alfred's time. See Burney's Hiſt. Vol. II. Page 63.

(g) See *Parkhurſt*'s Hebrew Lexicon, Page 372, 373.

ſame ſpecies with the modern *Lute* or *Mandoline*, and not much unlike No. 1, in our Frontiſpiece, having a neck, and perhaps the back rounded. *(h)* The moſt ancient inſtrument of this kind appears to be an Egyptian one, deſcribed in Dr. *Burney*, and ſuppoſed of equal antiquity with the Harp above mentioned. *(i)*

David mentions an inſtrument of ten ſtrings, which the *Talmud* interprets of a ſpecies of Harp, and others of the Pſaltery, *(k)* but ſhould ſeem to have been diſtinguiſhable from both, though perhaps only in ſome trifling circumſtance. *(l)*

Among the inſtruments uſed to accompany the ſacred dances, were the *Shaliſhim*, rendered only *inſtruments of Muſic*, *(m)* which have been ſuppoſed rods of ſteel wrought into a triangular form, with rings of the ſame metal, and which being ſtruck with a piece of wire, made a tinkling noiſe. By the rule, however, which tranſlates the above word a *ten*-ſtringed inſtrument, this ſhould be rendered a *three*-ſtringed one; ſo it is underſtood by the Jews, *(n)* and ſome learned Chriſtians; *(o)* a ſimilar inſtrument was in uſe among the Greeks, and aſcribed to Pythagoras. *(p)*

Of the third claſs of Inſtruments, we have the *Toph*, Timbrel or Tabret, "a kind of *ſmall Drum* carried in the hand, *(q)* and played on by beating with the hand, or fingers, (as is probable from Nah. II. 7.) It was uſed both on civil and religious occaſions, and is often mentioned as beaten by women, *(r)* but was ſometimes played on by men *(s)*. There is no reaſon to doubt but that it was very like, if not the very ſame

(b) The modern Jews uſe this word for a *Violin*, &c. and in the prophets our own tranſlators render it a *viol*. Iſ. v. 12—xiv. 11; Amos v. 23—vi. 5.

(i) See *Burney*'s Hiſt. Vol. I. Page 205, where this inſtrument with only two ſtrings, is repreſented in a wooden cut taken from an ancient ſculpture on the broken obeliſk in the *Campus Martius* at *Rome*.—A number of inſtruments of the Lute kind are at preſent uſed in different parts of the eaſt. *Richardſon*'s Diſſ. Page 178—180. Litteratura Turcheſa, Tom. I. 237, 238.

(k) *Schindleri* Lex. Pent. 1405.
(l) See Pſalm xcii. 3.
(m) 1 Samuel xviii. 6.
(n) *Levi*'s Dictionary in *Shaloeſh*.
(o) Univerſal Hiſtory, Vol. III. Page 203.
(p) See *Hawkins*, Vol. I. Plate II. Fig. 9, and compare No. 12, in our Frontiſpiece.
(q) Exodus xv. 20.
(r) Exodus xv. 20; Jud. xi 34; 1 Samuel xviii. 6, &c.
(s) See 1 Samuel x. 5.

ſame kind of inſtrument as the modern Syrian *Diff*; which is deſcribed by Dr. Ruſſel, as " a hoop (ſometimes with bits of braſs fixed in it to " make a jingling) over which, a bit of parchment is diſtended. It is " beat with the *fingers*, and is the true tympanum of the ancients, as ap- " pears from its figure in ſeveral *relievos*, repreſenting the orgies of Bac- " chus, and the Rites of Cybele. It is worth obſerving, that according " to Juvenal, the Romans had this inſtrument from hence," *i. e* from Syria. Niebuhr has alſo given a ſimilar deſcription, and a print of an inſtrument, which, according to his German ſpelling, he ſays they call *Doff*; he informs us that they hold it by the bottom, in the air, with one hand, while they play on it with the other." *(t)* An inſtrument of this kind has been of late introduced into our ſtreets as an accompaniment to the barrel organ.

Their *Cymbals* appear to have been of two kinds, the *Tzilzell ſhamagh* and *Tzilzell temgah*, the *loud* ſounding and the *high* ſounding Cymbal, *(u)* which were probably diſtinguiſhed by the ſize, the former being the larger, and that uſed on the grandeſt occaſions. The Cymbal is generally deſcribed as a pair of braſs demi-globes, which being ſtruck againſt each other, made a ringing ſound. *(w)*

Mr. *Le Clerc (x)* has attempted to prove that this inſtrument was capable of nothing more than a ſhrill tinkling ſound, which might be true enough of the ſmaller ſort, " the *tinkling* Cymbal;" but from the epithet of loud ſounding, (or as in the Hebrew, " *Cymbal of hearing*,") as well as from the tradition of one only being uſed to a multitude of other inſtruments, one would naturally ſuppoſe it capable of a much ſtronger and more muſical tone, eſpecially as Aſaph himſelf, the chief of David's Muſicians, was employed to play it. *(y)* Add to theſe remarks, that what the ancients called *braſs*, was not the mixt metal we now call ſo; but the pure *copper*, which being " the moſt ſonorous of all metals," might perhaps give a far ſuperior ſound, and in effect, if not in form, reſemble

(*t*) *Parkhurſt*'s Hebrew Lexicon, Page 740.
(*u*) Pſalm cl. 3.
(*w*) The Turks have an inſtrument of this kind, which they call *Zil*. The preſent Duke of York has introduced this and ſome other of the above inſtruments into his regimental band.
(*x*) Supplement to Ham. 1 Cor. xiii. 1.
(*y*) See above, Page 15

ſemble our modern *Kettle Drum*, and produce, as Mr. *Locke* ſays, (z) "a great deep ſound," though it might have no variety of muſical notes. (a)"

Thus much may be ſufficient to ſhew that the Hebrew inſtruments were not ſo incapable of muſical ſounds as ſome have imagined, eſpecially when it is conſidered that they were ſeldom or never uſed but in accompanying the voice, whereby their imperfections would be greatly covered. (b)

4. We may, in a great meaſure, conjecture the probable excellency of the Hebrew Muſic from the euphony of their *language* and the ſublimity of their *Poetry*. On the former, ſome learned men have pronounced very warm eulogiums, (c) and if we might be allowed to form a judgment from the few words, ſuch as *Amen*, *Hallelujah*, and *Hoſanna*, which have been adopted into our own and many other languages, nothing can be better adapted for muſical expreſſion. (d) It is however, very difficult to judge of the pronunciation of a language, that muſt have undergone ſo many changes, and been in a manner a dead language for ſo many centuries. (e)

The Jews, indeed, talk Hebrew to the preſent day, but it is ſo mixed with the many languages of their conquerors, and ſo varied by the different climates in which they have ſojourned, that we may as fairly judge of the ancient Greek by the modern Ruſſian, or of the claſſic Latin by the Monkiſh of the middle centuries, as form any concluſions as to the euphony of ancient Hebrew from the pronunciation of modern

(z) In 1 Cor. xiii. 1.

(a) It may be worth adding, that a Kettle Drum, very little differing from ours, is in Abyſſinia an enſign of ſovereign power. (*Burn.* Hiſtory, Vol. I. 216.) And Mr. *Richardſon* (Diſſertation on the Manners of the Eaſt, Page 180) deſcribes a kind of Double Kettle Drum, uſed in the eaſt, formed of two Kettles placed bottom to bottom, and covered at both extremities with ſkin.

(b) *Burney*'s Hiſt. Vol. II. 167.

(c) Univ. Hiſt. Vol. III. 201 and Note N.

(d) Dr. *Burney* ſuppoſes (Hiſt. Vol. I. 249,) that the Hebrew had *no vowels* before the invention of the Maſſoretic points. But this is a miſtake; the ſame critics, who reject the divine authority and high antiquity of the points, ſuppoſe ſeveral of the preſent Hebrew letters to have been originally vowels, *viz.* ALEPH, A broad, as in *all*—HE, E long, and perhaps aſpirated—VAU, U long—JOD, I or Y—GNAIN—O long, as Omega, and ſometimes as *on*, French. For a ſhort vowel, which is often neceſſary to read Hebrew, they uſe the ſhort E or epſilon. This is the method of Dr. *Robertſon*, Dr. *Gr. Sharp*, and Mr. *Parkhurſt*.

(e) The true pronunciation of Hebrew hath been loſt ever ſince the captivity. Univ. Hiſt. Vol. III. Page 198.

modern Jews, who alſo differ materially, according to the different countries in which they live; the dialects of the German, Spaniſh, Poliſh, Engliſh, and Oriental Jews, differing as much or more than the provincial dialects of Somerſetſhire, Edinburgh, and London.

As to the Hebrew *Poetry*, a critic of the firſt rank in matters of literature has pronounced the Hebrew hymns and odes to "excel thoſe that are delivered down to us by the ancient Greeks and Romans in the poetry, as much as in the ſubject to which it was conſecrated." *(f)* This is obvious, even to an Engliſh reader; let the bible-verſion of the Pſalms and Prophecies, under all the diſadvantages of its being literal and ſometimes inaccurate, be compared with the highly finiſhed verſions of Virgil and Homer, by Dryden and Pope, and that perſon muſt have either very ſtrong prejudices, or a very weak judgment, who does not immediately perceive the ſuperiority of the former. *(g)*

Nor muſt this be imputed *ſolely* to the circumſtance of their inſpiration, ſince, though they were equally inſpired, there is as much difference in their ſtyle as between that of uninſpired writers. Moſes, David, and Amos differ as Milton, Watts, and Bunyan. So in the New Teſtament there is a manifeſt difference between Peter, Luke, and Paul. The Spirit of inſpiration, doubtleſs, raiſed and improved their intellectual powers, but did not reſiſt or thwart them. One was ſublime and nervous; a ſecond, ſententious and conciſe; a third, elegant and diffuſe;—all beautiful, though various. Thus, "There is one glory of the ſun, another of the moon, and another of the ſtars."

The excellence of the Hebrew Poetry may be urged in favour of the language, and both in favour of their *Muſic*. Sublime and beautiful compoſitions are ſeldom produced in rude and inharmonious languages; and Poetry is rarely cultivated where Muſic is greatly neglected. This remark has greater force in reference to former times, when the profeſſions were commonly united, than to the preſent, when they are divided. It is very difficult to ſuppoſe, that the moſt poetic nation in the world ſhould be unmuſical; or that the inimitable odes of Moſes, David, and Iſaiah, ſhould be compoſed to *very barbarous* Muſic.

5. "The inveſtigation of the *Jewiſh theory*, (ſays Sir J. Hawkin's) would be a fruitleſs attempt." *(i)* There are however a few circumſtances which

(*f*) *Spectator*, Vol. VI. No. 453.
(*g*) See *Spectator*, Vol. VI. No. 405.

(*h*) See above, page
(*i*) Hiſtory, Vol. I. Page 280.

which may throw ſome light on the ſubject, though far from yielding the ſatisfaction a curious enquirer might wiſh.

If the *Diatonic* ſcale be that of nature, as Lord *Bacon* ſays, *(k)* it is natural to ſuppoſe it the moſt ancient, not only in the world, but in every country; and this notion very well agrees with the few fragments of ancient Muſic ſtill remaining, and the rude ſpecimens of it which have been diſcovered in remote and barbarous nations. This, then, we ſuppoſe the ſcale of the firſt Hebrews. *(l)*

From the conſtruction of the *Syrinx* or Hebrew Organ, of a regular ſeries of pipes, it ſhould ſeem that they uſed the whole octave *(m)* without omitting the natural ſemi-tones, as in the old Greek enharmonic, the Chineſe and ancient Scotch ſcales; *(n)* and this idea is rendered more probable from the number of ſtrings on ſome of their inſtruments, which we know to have been at leaſt ten in David's time, when ſcarcely half that number was uſed in Greece.

As to the length of their notes, it is certain that formerly the duration of ſounds was always regulated by the length of the ſyllables to which they were adapted. Theſe, among the Greeks, were of two ſorts, long and ſhort. The modern Jews, however, have vowels of four different lengths; and Mr. *Bedford* would incline us to believe, that the ancient Hebrews had as great a variety in their muſical notes. *(o)*

It is generally believed, and not without reaſon, that the moſt ancient method of ſinging was a ſpecies of chant, or recitative; yet in the only text in which our tranſlators have uſed the word *chant* (in the margin *quaver*) it ſeems to intend an artificial running of diviſions. *(p)*

The laſt queſtion we ſhall diſcuſs is, whether *Harmony*, in the modern ſenſe of the term, was known to the ancient Hebrews? A queſtion, which has very much divided the learned world, though, as it ſhould ſeem,

(k) Natural Hiſtory, Page 30.

(l) It is remarkable that not only the ancient Greeks, but the modern Arabians and Turks, (though entirely ignorant of counterpoint) divide their ſcale into quarter tones, extending it from the loweſt G of the Violin to E in alt. The Arabians and Perſians are alſo ſaid to have a method of ſolmization among them; and even ſuſpected to be the authors of that method. See *Burney*'s Hiſtory, Vol. I. 433. Litterat. Turcheſa, Tom. I. Pl. I. and *Richardſon*'s Diſſ. Page 181, Note.

(m) If this inſtrument contained but 7 or 8 pipes, a double or triple number of ſounds might be produced by different methods of blowing them. See above, Page 4, Note (*i*)

(n) *Burney*'s Hiſtory, Vol. I. 37, 38, and 497, and compare Page 226.*

(o) Temple Muſic, Page 29.

(p) Amos vi. 5. See *Parkhurſt*'s Hebrew Lexicon, Page 542.

ſeem, with but little reaſon ; ſince we are informed that the great number of voices and inſtruments employed at the dedication of Solomon's temple made but "*one* ſound." *(q)* This, however, muſt be ſuppoſed to include octaves (as it may with ſtrict propriety) for the treble and baſs voices, as well as inſtruments, would certainly be in *diapaſon*. But as to any reſemblance of what we call *counterpoint*, or the compoſition of muſic in parts, there is not the leaſt ground to ſuppoſe that the Hebrews were acquainted with it, very little reaſon to believe it known to the Greeks ; *(r)* and at this day, it is certainly unknown to all but the European nations and their coloniſts. Octaves indeed, and perhaps ſome other concords, they might occaſionally uſe, either ſingly or in groups ; and if we allow them to have had an idea of a drone baſs (one part holding a particular note while the other moved) it is as much, and perhaps more than can reaſonably be deſired. *(s)*

We need not however, on the one hand, deſpiſe all their muſic as good for nothing, becauſe it wanted this improvement ; nor on the other, condemn the invention of counterpoint as Gothic or uſeleſs, in order to compliment the ancients. Harmony is certainly a noble improvement in the modern muſic ; and we may the more need it, from having loſt ſome of the ſimplicity and pathos of the ancient melody.

The *muſical notation* of the Hebrews is another, and a curious ſubject of enquiry. "Neither the ancient Jews, nor the modern, (ſays Dr. *Burney*) have ever had characters peculiar to muſic; *(t)* ſo that the melodies uſed in their religious ceremonies have at all times been traditional, and at the mercy of the ſingers. The *Canonico Cavalca* is however of opinion, that the *points* of the Hebrew language were at firſt muſical characters ; *(v)* and this conjecture has been confirmed to me by a learned Jew, whom I have conſulted on that ſubject, who ſays, that the points ſtill ſerve two purpoſes ; in *reading* the prophets they merely mark accentuation ; in *ſinging* them they regulate the melody, not only as to long and ſhort, but

(q) 2 Chron. v. 13.

(r) See *Hawkins*'s Hiſt. Vol. I. 266, and ſeq. — *Burney*'s Hiſt. Vol. I. 114, and ſeq. 217*. *Richardſon*'s Diſſertation, Page 177, 178.

(s) Thus far may be eaſily admitted of the Greeks, and ſome other poliſhed nations. But it may be thought very extraordinary to find any thing of this nature at New Zealand, in South America ; ſuch a ſpecimen, however, is to be found in FORSTER's Voyages. [I quote from the Monthly Review, June 1777.] And Captain Dixon, in his Voyages, juſt publiſhed, has given an Indian Song, in which, while one of the performers holds the key note, the others move in a paſſage which would not have diſgraced an European Muſician. See Plate II. in this Eſſay.

(t) So neither the Egyptians nor Phenicians, (*Burney*'s Hiſtory I. Page 7.) Nor the Perſians or Chineſe, (Roſſeau's Dict. in *Characters*.)

(v) So ſome learned men have conjectured of the Greek accents, but have not been able to demonſtrate. See Burney's Hiſtory, Vol. I. Page 14, 15.

but high and low notes." *(u)* This is a common opinion among the Jews, and is perhaps not totally without foundation. "Be this however as it will, it is certain, (ſays a learned writer) that the ancient Hebrews were not acquainted with theſe accents. The opinion which prevails among the learned, is, that they were invented about the ſixth century, by the Jewiſh doctors of the ſchool of Tiberias, called the *Maſſoretes*." *(x)* Jewiſh writers, however, will not admit this, but will needs have the points and accents as ancient as the letters themſelves. *(y)*

6 We might add the *effects* of the Jewiſh muſic, particularly in the cure of Saul, and its general influence over the diſpoſitions of the people; and perhaps venture to compare them with any that can be well atteſted in the Grecian hiſtory. We might enlarge on the degree of refinement to which this and other arts were carried in the elegant court of Solomon, and the notice afterwards taken of them among their eaſtern conquerors. *(z)* But theſe circumſtances would lead us into a very extenſive field of enquiry — we ſhall conclude with obſerving,

On the whole—If the Jews were a nation much attached to muſic—if their diſpenſation had peculiar advantages for its cultivation—if their voices and inſtruments were at leaſt equal to thoſe of any other cotemporary nation—if their language was euphonic and their poetry ſublime—if the effects of their muſic were conſiderable, and its fame extended to foreign countries—It may certainly deſerve a better epithet than that of *very barbarous*.

(u) Burney's Hiſtory, Vol. I. 251. See alſo *Buxtorf*'s Theſaurus Grammaticus, Page 33, and compare *Bedford*'s Temple Muſic, Page 157, and ſeq.
(x) Encycl. Brit. in *Accent*.

(y) Levi's Hebrew Grammar, Page 23.
(z) Pſalm cxxxvii. 3.

CHAP.

CHAP. III.

THE MUSIC OF THE CHRISTIAN CHURCH,

DURING THE TEN FIRST CENTURIES.

WE are now to conſider the introduction of Muſic into the chriſtian church, where it has received moſt of its ſubſequent improvements, and attained its preſent degree of perfection; the beſt muſic in the world being now, as for ages back, that compoſed for ſacred purpoſes; witneſs the ſervices and motetts of Paleſtrina, Allegri, Pergoleſi, and Haydn; the anthems of our Engliſh compoſers, and above all, the oratorios of Handel.

It is probable that the Muſic which the firſt chriſtians uſed in the church, was the ſame that they had previouſly learned out of it. Moſt of the converted *Jews* were well acquainted with the Septuagint tranſlation of the Pſalms, and it would occaſion no difficulty to introduce it, where the ſame kind of chant to which they had been uſed to ſing them would ſtill ſerve. *(a)*

The *Gentiles* had been no leſs accuſtomed to Muſic in their worſhip than the Jews; for it was the conſtant accompaniment of their ſacrifices and prayers. What the Greek muſic might be, can be only gueſſed at by the few fragments which ſtill remain of it, which perhaps were none of the beſt. Theſe might eaſily be adapted to their new worſhip, being much in the ſtyle of our old Pſalm tunes. *(b)*

We do not mean to inſinuate, however, that they introduced any of the Pagan *theatrical* or profane muſic in churches, this perhaps never being admitted into their own temples. *(c)*

There is no doubt but the primitive chriſtians alſo compoſed a number of original hymns for their own uſe, both words and muſic. The apoſtolic exhortation, recommending the uſe of "Pſalms, Hymns, and "Spiritual Songs," *(d)* or Odes; though it may allude to the different Hebrew names for the book of Pſalms, yet could not (as will be ſeen immediately) be intended to confine chriſtians to the Jewiſh Pſalter. It is commonly ſuppoſed therefore, that theſe were included under the

(a) *Burney*'s Hiſt. Vol. II. 8. *Bedford*'s Temple Muſic, Page 63.
(b) See Plate I.
(c) *Burney*'s Hiſt. Vol. II. Page 20.
(d) Epheſ. v. 19. Col. iii. 16.

the firſt term, *Pſalms*, and that the others intend chriſtian compoſitions *(f)* written by *ſpiritual perſons*, and for *ſpiritual ends*, and which were frequently, in the ages of inſpiration, given out extempore, as we learn from the following remarkable paſſage: "How is it then, brethren, when ye be come together, every one of you hath a *Pſalm*, hath a doctrine, &c. *(g) i. e.* in thoſe days of inſpiration, one perſon would ſing ſometimes a Pſalm or a Hymn, in the ſame extemporaneous manner as another would pray or preach. A practice of this nature we have obſerved among the Jewiſh prophets; *(h)* which takes away every objection to the credibility of the cuſtom among the firſt chriſtians. Such, doubtleſs, were the ſongs of Simeon and Anna, which it is reaſonable to ſuppoſe were chanted in the manner of the Hebrews; a cuſtom which that nation, the Perſians, and ſome others, have preſerved to the preſent day; and of which the preſent method of cathedral chanting is an evident imitation. *(i)*

There is no part of religious worſhip with which the primitive chriſtians ſeem more delighted, or to which they were more attached than the ſinging of Hymns and Pſalms. *Juſtin Martyr* deſcribes it as a principal part of their worſhip; and *Origen* aſſerts, that they ſang hymns "to the ſupreme Being and his only ſon, in the *ſame manner*" as the heathen praiſed "the ſun, moon, ſtars, and all the heavenly hoſts." *(k)*

Of the pſalmody of their private and nocturnal aſſemblies *Philo-Judæus* is ſuppoſed to give an account under the name of *Therapeutæ (l)* which is very curious and circumſtantial. "After ſupper (ſays he) their ſacred ſongs began; when all were ariſen, they ſelected from the reſt two choirs, one of men, the other of women, in order to celebrate ſome feſtival; and from each of theſe, a perſon was choſen to lead the band. They then chanted hymns in honour of God, compoſed in different meaſures and modulations; now ſinging together, and now anſwering each other by turns." *(m)*

We ſhall only add the celebrated teſtimony of the younger *Pliny*; Trajan, applying to him for an account of the new religion, which was

(f) *Doddridge* in Col. iii. 16.
(g) 1 Cor. xiv. 26. Vide *Poli* Syn. Critic in Loc.
(h) Vide Supra, Page 9.
(i) *Bedford*'s Temple Muſic, Chap. iii.

(k) See *Burney*'s Hiſt. Vol. II. Page 3, 4.
(l) *Euſebius*, Eccleſ. Hiſt. Lib. II. Cap. 17.
(m) De Vita Contemp. toward the end.

was every where ſpoken againſt, received for anſwer among other particulars, that they uſed to meet before day-light, and "*chant* [recite or ſing] hymns to Chriſt, as to a God." (*n*)

Different methods of ſinging obtained in different times and places, in the primitive church; and it is not unlikely that two or more of them might ſometimes be practiſed in the ſame period, and in the ſame churches.

The moſt ancient ſeems to be that of the *plain chant*, a ſimple melody in which the whole congregation could readily join, (*o*) and which might be a medium between the old pſalmody of our pariſh churches and the chanting tunes of the cathedrals; ſometimes more nearly reſembling the one, and ſometimes the other. (*p*)

This method, however, ſeems to have been pretty early interrupted; and it is ſuppoſed, that owing to the neglect or badneſs of the people's performance, they were ſilenced, and this part of the ſervice appointed to be performed by *canonical* ſingers, whoſe buſineſs it was to ſtudy and improve it. After a while, however, the people had their ancient privilege reſtored, and the other method only obtained in particular churches and on ſpecial occaſions. (*q*)

Another method of the earlieſt antiquity was the *antiphonal*, in which the congregation was divided into two choirs, or companies, which ſang alternately, anſwering each other, and then uniting in a general chorus. This method is ſaid to have originated in the church of Antioch, in the fourth century; others aſcribe it to St. Ignatius, in the ſecond, who is ſaid to have received it in a viſion from above: (*r*) But it is really founded on a much earlier and better authority. The apoſtle *Paul* has been ſuppoſed to allude to it, when he exhorts the Coloſſians to admoniſh *one another* in Pſalms, Hymns, and Spiritual Songs. (*s*) It is mentioned by *Philo* in the paſſage above cited, was practiſed by the earlieſt Hebrews; (*t*) and by images borrowed from them, (as is ſuppoſed) the heavenly hoſt themſelves are repreſented in this employment. (*u*)

The laſt method was that of one perſon, who was called the *precentor*, leading

(*n*) Lib. x. Epiſ. 97. (*o*) *Cave*'s Prim. Chriſt. Part I. Chap. ix.
(*p*) *Burney*'s Hiſt. Vol. II. 258. *Bingham*'s Antiq. Book xiv. Chap. I. Sect. 15. Preface to *Smith*'s Eng. Songs, Page iv. See alſo the Specimen, Pl. I.
(*q*) *Bingham*'s Antiq. Book iii. Chap. 7.
(*r*) *Bingham*'s Antiq. Book xiv. Chap. i. Sect. 11.
(*s*) Col. iii. 16. (*t*) Exod. xv. 21. 1 Sam. xviii. 7.
(*u*) Iſaiah vi. 3. Rev. v. 9—14

leading off every verſe, and the people joining chorus with him in the concluſion. In this manner, it is to be imagined ſome of the Pſalms were originally ſung, the hundred and thirty-ſixth for inſtance; and this method very much prevailed in the chriſtian church during the fourth century. *(w)*

Though the primitive church was too much like the modern, in being divided into parties, they all encouraged muſic; the *Sectariſts*, with a view to draw proſelytes to their opinions; and the *Orthodox*, in order to counteract them, and prevent ſuch defection. And though while the Roman empire remained heathen, they were obliged, for the moſt part, to hold their meetings in private, yet upon the eſtabliſhment of chriſtianity, when ſolemn proceſſions and funeral pomp came in vogue, muſic made a very important part of theſe ceremonies, particularly at *funerals*, where, under ſuitable regulations, muſic ſeems a very ſolemn and proper exerciſe. *(x)*

Many of the fathers, however, complain of the great abuſe of muſic in their public ſervices. In general, the more pious and judicious blamed a too great refinement in ſinging, and every thing bordering on the levity of the theatre, as tending both to divert the attention from divine things, and excite light and trifling affections. *(y)* St. *Auguſtine*, who in the early part of his life was moved even to tears and raptures with the eccleſiaſtical muſic, *(z)* afterward expreſſed a degree of diſſatisfaction and remorſe on the reflection, from an apprehenſion that his emotions were leſs pure and devotional than he at firſt ſuppoſed. *(a)*

But what, whether right or wrong, ſeems moſt to have provoked the cenſures of the eccleſiaſtical doctors, was the introduction of *muſical inſtruments* into the church, about the time of Conſtantine; though they had been previouſly uſed, without offence, in their private meetings. *(b)* The firſt inſtruments employed were the harp and pſaltery, which ſeeming to have the ſanction of the Old Teſtament, gave leaſt umbrage; but when a variety of inſtruments were introduced, many of which had been hitherto chiefly confined to the theatre and public feſtivals,

(w) *Bingham*'s Antiq. Book xiv. Chap. i. Sect. 12.
(x) Ibid. Book xxiii. Chap. iii. Sect. 8.
(y) Ibid. Book xiv. Chap. i. Sect. 17, 18.

(z) Confeſſ. Lib. ix. Chap. 6.
(a) Ibid. Lib. x. Chap. 33.
(b) *Burney*'s Hiſt. Vol. II. 25—27.

vals, the clamour increaſed, and ſome good men thought no cenſures too harſh for the occaſion.

But Dr. *Burney* mentions a cuſtom apparently leſs congenial with chriſtianity than any of theſe inſtruments, namely, that of *dancing* in the churches. *(c)* If this is not founded in miſtake, we may at leaſt venture to believe that it obtained only among thoſe who had little of chriſtianity beſide the name. *(d)*

In the fourth century, when the church was haſtening a-pace to thoſe ſuperſtitions which terminated in popery, the canonical ſingers were made clergymen, and ordained with certain rites and ceremonies, accompanied with an excellent exhortation, *viz.* "See that thou believe in thy heart, what thou ſingeſt with thy mouth; and approve in thy works what thou believeſt in thy heart." *(e)*

About the ſame time, what is called the *Ambroſian chant* is ſaid to have been invented by St. *Ambroſe*, and introduced into the church of Milan, of which he was biſhop; but what this was, or wherein it differed from the Gregorian chant, (of which preſently) it ſeems very difficult to ſay, ſince Dr. *Burney*, who has lately heard it in the city in which it was firſt inſtituted, and where only it is ſtill continued, was, after every poſſible enquiry, unable to ſatisfy himſelf; farther than that it abounds in a peculiar kind of cadence, by falling as we ſhould ſay, from the octave to the fifth of the key. *(f)* *Keys*, however, in the modern ſenſe of the term, regulated by flats or ſharps, were utterly unknown to thoſe ages. *(g)* But St. Ambroſe ſelected from the ancient Greek modes four different ſpecies of octave, founded on D, E, F, and G, which were the original church tones, called *authentic* or harmonical. *(h)*

Near the cloſe of the ſixth century, Pope *Gregory*, commonly called the *Great*, improved this ſyſtem by adding three notes below each of the above

(c) *Burney*'s Hiſt. Vol. II. 27.

(d) Under this article of church-dancing, Dr. Burney places the geſticulations of Abp. *Laud*; and if his Lordſhip had any idea of reſtoring this antient cuſtom, it may perhaps form a better apology for his conduct than hiſtorians have ever yet offered, and tempt ſome people to wiſh that the abilities this prelate exerted in the oppreſſion of his country, had been devoted to the more innocent employment of adjuſting the heels and toes of belles and petit-maitres.

(e) *Bingham*'s Antiq. Book iii. Chap. 7, Sect. 4.

(f) *Burney*'s Hiſt. Vol. II. 11, and Additions, laſt Page.

(g) Ib. Vol. II. 24.

(h) *Roſſeau*'s Dict. in *Tones* of the Church.

above octaves, and thus doubled the number of them, ſtill however preſerving the ſame finals, D, E, F, and G: theſe were called *plagal* (or collateral) modes, and differed from the original or *authentic* ones in being commonly confined within the octave of the dominant, or fifth of the key, and cadencing thereon. *(i)* Another regulation aſcribed to this prelate, is the baniſhing from the church the Canto Figurato, which term is now appropriated to muſic abounding in runs or diviſions; but this being thought a more modern refinement, it is ſuppoſed that he muſt intend *Rhythmic* or Metrical muſic, *(k)* the loſs of which is by ſome conſidered as one of the greateſt misfortunes which ever befel the ſcience. *(l)*

This Pope alſo ſeparated the *chanting* from the *regular* clergy, and formed a collection of what ancient eccleſiaſtical chants he could find, with ſome improvements of his own; *(m)* but one of the moſt remarkable anecdotes recorded of him, relates to a period anterior to his advancement to that dignity. It is ſaid, that ſome Britiſh youths being expoſed for ſale at Rome, Gregory greatly admiring their countenances, enquired of what country they were; and being told they were *Angles*, (*i.e.* Anglo-Saxons) "Right," replied he, "for they have *angelical* countenances, and are fit to be coheirs with the *Angels*." After a few more puns of the ſame caſt, Gregory applied to the then Pope, to ſend miſſionaries to convert our Saxon anceſtors to the chriſtianity of thoſe times. *(n)*

Theſe miſſionaries, with *Auſtin* at their head, however, found chriſtianity had been received here long before their arrival; and in particular, the Gallic ceremonies and pſalmody, by means of St. Germanus. Theſe doctors, thinking their own muſic beſt, as perhaps it might be, would needs have it taught and eſtabliſhed among us, which it accordingly was, and thus the Roman, or, as it has ſince been called, the *Gregorian* chant, was introduced in Britain. *(o)*

Bede himſelf, the venerable hiſtorian, was a muſician of the firſt rank for thoſe times, and is ſuppoſed to have written a tract on muſic, the firſt

(i) Roſſeau's Dict. in *Plagal* and *Tones* of the Church.
(k) Burney's Hiſt. Vol. II. 16, Note *(t)*
(l) Roſſeau's Dict. in *Church Muſic*.
(m) Burney's Hiſt. Vol. II. 15.
(n) Bede's Eccl. Hiſt. Lib. I. Cap. 25.
(o) Stillingfleet's Orig. Brit. Page 237.

firſt part only of which, however, Dr Burney will allow to be his. *(p)*

In the eighth century, St. *John Damaſcenus* diſtinguiſhed himſelf as much in compiling, regulating, and perhaps compoſing the chants of the eaſtern church, as Gregory had done in reforming the weſtern. *(q)*

Early in the ninth century, a famous diſpute happened between the French and Italian ſingers, in which both parties appealed to the renowned *Charlemagne*, who was then celebrating Eaſter with the Pope at Rome. This prince gave the cauſe againſt his own choriſters, and very much to their mortification, procured ſome of the Pope's ſingers to teach the Italian method in France. *(r)*

The latter part of this age produced the great *Alfred*, King of England, the glory of his own age, and the admiration of all ſucceeding. Though he was twelve years old before a maſter could be procured to teach him letters, he ſoon out-ſtripped his cotemporaries, and was famous both in arms and learning; but claims our attention chiefly as an eminent performer on the harp and a munificent encourager of muſic, and is even ſaid to have founded a profeſſorſhip for muſic at Oxford. *(s)*

In the 10th century flouriſhed *Dunſtan*, Archbiſhop of Canterbury, vulgarly celebrated for his conflict with the devil, but afterwards accuſed of leaguing with him. This charge, which was laid on moſt learned men of thoſe ages, is ſuppoſed to have been founded on his ſkill in learning and the ſciences, though it might have been better inferred from his turbulent and ambitious ſpirit. He was, however, a patron of letters and the arts, particularly muſic, in which he was a proficient. *(t)* It is aſſerted alſo, that he preſented the Abbey of Malmſbury with an *Organ*, perhaps the firſt ſeen in this country, and caſt two of the bells of Abingdon Abbey with his own hands. *(u)* Theſe facts will lead us to ſome enquiries into the origin of theſe inſtruments, eſpecially in churches.

The modern *organ* is commonly conſidered as an invention of the Greeks, who had an inſtrument of this nature called the *Hydraulic* organ; this muſt have been a prodigious machine, though its conſtruction can hardly now be gueſſed at. *(w)*

The

(p) *Burney*'s Hiſtory, Vol. II. Page 57.
(q) *Du Pin*'s Bibliotheque, Cent. 8.
(r) *Roſſeau*'s Dict. in *Church Muſic*.

(s) *Burney*'s Hiſtory, Vol. II. 62.
(t) Ib. Page 64. *(u)* Ib.
(w) Dr. *Jortin*'s Letter on the Muſic of the Antients.

The first mention of an organ blown by *bellows* is in a Greek Epigram ascribed to Julian the Apostate, in the fourth century. This describes a set of brazen pipes, inflated from leathern bellows, and played by a sturdy fellow, who made the keys, or rather *pedals*, *dance* very *smoothly*. (x) Early in the sixth century, this instrument is described as consisting of "divers pipes, formed into a kind of tower, which by means of bellows is made to produce a loud sound," and to have in the inside movements, which being impressed by the fingers of the player, produced "the most pleasing and brilliant tones." (y)

The first organ at Rome is supposed to have been introduced there by Pope Vitalianus in the seventh century; and the first seen in France is agreed to have been sent in the next century from Constantinople, by the emperor Constantine VI. to King Pepin; and in the tenth century they are said to have been generally admitted into the convents in most parts of Europe. Its admission into *churches* is however contended to have been so late as the twelfth or thirteenth century; but this perhaps must be admitted with a few exceptions. (z)

Bells are of similar antiquity. The little bells of the Jews, and the *Tintinabula* of the Romans, were too inconsiderable to be taken into this account; and the story of the invention of a larger kind by *Paulinus*, Bishop of Nola, is at best apocryphal. Pope *Sabianus* is supposed to be the first who brought them into the Roman church, A. D. 604; and about the close of the same century began the ridiculous custom of blessing them. The first known in the east, seem to have been sent thither from Venice, as a present to the Greek emperor, A. D. 865. About the year 900, Pope *John* IX. ordered them to be used in churches, and *John* XIII. baptized the great bell of the Lateran church by his own name. Writers have not agreed as to the exact time of their introduction among us, nor is it an object of importance enough to merit a minute enquiry.

We shall close this chapter with some account of the musical *notation* of the first ten centuries. The Greeks very early expressed their sounds by the letters of their alphabet, upright, oblique, inverted, and mutilated; which, though perhaps few at first, encreased at length, as the scale

(x) *Burney*'s History, Vol. II. 65.
(y) Ib. Page 66.
(z) *Bingham*'s Antiq. Book VIII. Cap. 7, Sect. 14. Compare *Burney*'s History, Vol. II. 107, 114
(a) *Bingham*'s Antiq. Book VIII. Cap. 8, Sect. 15.

ſcale became more complex and extenſive, to the enormous number of 1260. The Romans received their muſic from the Greeks, but uſed their own letters in a manner more ſimple and intelligible; this method of notation was farther improved by Pope Gregory, who uſed the ſmall letters together with the capitals, the former only having been made uſe of till his time. About this period, the ſtave of eight or ten lines was invented, and at firſt the letters placed on it, but afterwards dots were ſubſtituted inſtead of letters. *(b)*

Notation now became very perplexed, more ſo perhaps than among the Greeks. Previous to this time no muſic was written purely for inſtruments, but the meaſure of the words determined the length, and letters the acuteneſs or gravity of ſounds. But both theſe objects were now expreſſed by dots, commas, accents, &c which gave the Muſic of thoſe ages very much the appearance of ſhort hand writing. *(c)*— The ſubſequent improvements in this art fall under the next chapter.

(b) *Burney*'s Hiſt. Vol. II. Page 29, and ſeq.

CHAP. IV.

CHURCH MUSIC.

FROM THE TENTH CENTURY TO THE REFORMATION.

WE now come to a very important æra in the Hiſtory of Muſic, as about this time, or at leaſt between this and the twelfth century, three very conſiderable improvements were made in muſic; *viz.* 1. A reformation of the *ſcale*; 2, *Counterpoint*, or the art of compoſing muſic in parts; and thirdly, the *Cantus Menſurabilis*, or muſical notes of different lengths, to expreſs the duration of muſical ſounds.

At this diſtance of time, and from the imperfect records of thoſe ages, it is impoſſible to aſcertain exactly the author of ſome of theſe inventions,

(c) Ib. Page 40, and ſeq.

inventions, or to appropriate to each claimant his juſt quota of merit and commendation; but all allow a very conſiderable ſhare of the applauſe to *Guido Aretinus*; and ſome are ſo generous to him, as not to be juſt to his cotemporaries. Guido was a Benedictine Monk, of Arezzo in Tuſcany, and flouriſhed very early in the eleventh century. He wrote a treatiſe, entitled *Micrologus*, and ſome other tracts, from which the following particulars are aſcertained.

Though the *gamut* was not wholly of Guido's invention, as has been ſuppoſed, yet he much improved it, by affixing to the letters certain ſyllables, extracted from a Monkiſh hymn to St. John Baptiſt, for the purpoſes of intonation. This was the origin of *ſolmization* or ſol-fa-ing. He alſo reduced the *ſtave* to four lines, by uſing the intermediate ſpaces together with them, at the ſame time prefixing certain letters, *viz.* *F* and *C* at the beginning, which were the original cliffs. *(d)*

With reſpect to the invention of the *Hexachords*, and the method of teaching them by the harmonic *hand*, commonly aſcribed to Guido, as they are now become in a great meaſure obſolete, and to give a tolerable idea of them would require diagrams and explications that might fatigue the attention of the generality of readers, as well as exceed the limits of this eſſay; we muſt therefore refer the curious to Dr. *Burney*'s elaborate hiſtory, where they may aſſure themſelves of the fulleſt ſatisfaction. *(e)*

The invention of *Counterpoint* alſo, has often been aſcribed to Guido; but though it is certain he was one of the firſt to improve and cultivate it, it is equally ſo, that the invention could not ſolely belong to him, or to any other individual.

We have already hinted, that in the earlieſt times it was hardly poſſible to avoid ſometimes ſtriking a chord, and that there is reaſon to ſuppoſe that the ancients might ſometimes indulge themſelves in intervals of thirds, fourths, or fifths, as well as octaves. Something of this kind we find in the firſt attempts at Counterpoint, if they may be called by that name, and even among ſome of the barbarous nations. [See Plates II. and III.]

The modern *Organ*, which we have ſhewn was invented before this time, might very much contribute to the improvement of this art; and when once the idea was ſtarted, we may rather wonder at the ſlowneſs than

(d) *Burney*'s Hiſt. Vol. II. Page 71, and ſeq.

(e) Ib. Page 91, and ſeq.

than quickneſs of its progreſs.

In ſome of the firſt ſpecimens of this kind of muſic, we find a part beneath the others, called the *organum*, and which, when the other two ran in fourths or fifths, doubled one of them in the octave, thus forming a ſeries of fourths, fifths, and eighths. Guido gives a ſpecimen of what he eſteems an improvement, where one part ſtands ſtill while the other moves, except at the cloſe, where thirds were introduced. This method of ſinging was called *organizing*, (perhaps from expreſſing ſeveral ſounds together like the organ) and afterwards *deſcant*. But as notes ſpeak more intelligibly to muſical readers than any other characters, the reader may gather more from the annexed plate than from many pages of tedious narrative. *(f)*

Another great and very important improvement was the invention of *notes* of different lengths. Theſe were, at firſt, the long, large, and breve, which though reckoned equal to two, four, and eight ſemibreves, were then, probably, not continued longer than our ſemibreve, minim, and crotchet, in ſlow church muſic. This invention has been attributed to *John de Muris*, an Engliſhman, (as ſome think) who flouriſhed about the year 1330; but Muris aſcribes it expreſsly to *Franco*, of Cologn, who immediately followed Guido, and *Franco* himſelf to his predeceſſors. To the laſt author, however, this branch of muſic ſeems indebted for very great improvements; as well as for the invention of bars, the dot or point of augmentation and reſts. *(g)*

Till this time the ancients had never uſed more than two notes to a ſyllable, except perhaps in extemporaneous flights; but the invention of notes of different lengths gave the opportunity of running diviſions upon them, and theſe being a novelty, were very ſoon carried to a ridiculous exceſs. This method of diviſion ſoon introduced a practice that at this time would be thought very difficult even by capital ſingers; namely, that of deſcanting upon a melody, analogous to what we ſhould call ſinging variations to an air extemporary; which conſiſted not merely in adding a few flouriſhes and embelliſhments, of which they were not ſparing; but proceeded at length to the forming fugues and imitations in harmony, in the ſame unpremeditated manner. This faſhion continued ſeveral centuries, and was conſidered as the criterion of a judicious ſinger, and a very important part of muſical inſtruction ſo late as Morley's

(f) Pl. III.

(g) *Burney*'s Hiſt: Vol. II. Page 176, and ſeq.

ley's time *(b)*

The invention of accidental flats and ſharps ſoon followed. B flat indeed may boaſt a very early antiquity, being uſed in the ſyſtem of Pythagoras The Fſharp was known about the beginning of the fourteenth century; the C ſharp and G ſharp early in the next. Theſe being found agreeable to the ear, the other accidentals were gradually introduced.

The ſyſtem of notation, in the courſe of theſe centuries, underwent many changes. About A. D. 1300, red notes were invented, which being intermixed with black notes, were conſidered equal to but half their length; theſe were afterwards ſucceeded by *void* notes, which however, in the ſixteenth century, changed place with the black, and became themſelves the longeſt notes. Time moods alſo were invented; the quaver, ſemi-quaver, and at length the demi-ſemi-quaver introduced, and thus the preſent ſyſtem of notation was eſtabliſhed, except for ſome particular inſtruments, which long continued the uſe of letters in a method called the *tablature*. *(i)*

Compoſition alſo received many improvements. In the fourteenth century *diſcords* began to be intermixed with the concords; theſe were however, but ill-received, and produced but little good effect, till, about 1400, the method of regularly *preparing* and *reſolving* them was diſcovered; *(k)* ſince which they have been conſidered eſſential to variety in compoſition, and the methods of treating them form a very important branch of muſical ſcience. The conſecution of perfect concords, as fifths and eighths, was alſo found to be of bad effect, and therefore diſcontinued.

During the twelfth or thirteenth century, a very extraordinary alliance was formed between the church and theatre, by the introduction of *religious plays*, myſteries and moralities; which deſerve our attention, not only for their curioſity, but as they prepared the way for ſacred oratorios.

The firſt truly dramatic exhibition in Italy, according to Apoſtolo Zeno, was a *ſpiritual comedy* at Padua, A. D. 1243. About twenty years after was inſtituted at Rome, the fraternity *Del Gonfalone*, whoſe principal buſineſs was to repreſent the ſufferings of our LORD, in Paſſion Week. The ſame ſubject was acted at Fruili in 1298. *(l)* Vaſari mentions a feaſt ſolemnized on the river Arno in 1304, where (ſtrange to tell!)

(b) Morley's Introduction (new Edition, 1771) Page 76, and Annotations, Page 248, alſo *Roſſeau*'s Dict. in Deſcant.

(i) For the whole ſcheme of ancient notation, ſee *Morley*'s Introduction, Page 9 and ſeq. Compare with Ann. Page 232 and ſeq. and *Playford*'s Introduct.

(k) Preface to Smith's Coll. of Engl. Songs, Page V.

(l) Burney's Hiſt. Vol. IV. 81.

tell !) the populace were *entertained* with a theatric exhibition of the ſtory of Dives and Lazarus ; a terrible machine repreſenting *Hell* and all its horrors being fixed on boats for that purpoſe. *(m)*

Anno 1322, *myſteries*, as they were called, began to be repreſented in Germany. About 1380 was invented, in France, *Le Chant Royal*, which conſiſted of verſes to the virgins and ſaints, ſung by companies of pilgrims returning from the Holy Land. *(n)*

But in *England*, if monkiſh authority may be depended on, this kind of entertainments was ſtill more ancient. A monk of Canterbury, who died in 1191, writes, " London, inſtead of common interludes belonging to the theatre, has *plays* of a more *holy* ſubject ; repreſentations of thoſe miracles which the confeſſors wrought, or of the ſufferings, wherein the glorious conſtancy of the martyrs did appear." *(o)* The ingenious writer, to whom we are indebted for this quotation, adds, " The year 1378 is the earlieſt date we can find, in which *expreſs* mention is made of the repreſentation of *myſteries* in England. In this year the ſcholars of St. Paul's ſchool preſented a petition to Richard II. praying his Majeſty " to prohibit ſome inexpert people from repreſent- " ing the hiſtory of the Old Teſtament, to the great prejudice of the " ſaid clergy, who had been at great expence, in order to repreſent " it publicly at Chriſtmas." About twelve years after, *viz.* in 1390, the pariſh clerks of London are ſaid to have played interludes at Skinner's Well, July 18, 19, and 20. And again, in 1409, they acted at Clerkenwell, (which took its name from this cuſtom of pariſh-clerks acting plays there) for eight days ſucceſſively, a play concerning the creation of the world, at which were preſent moſt of the nobility and gentry of the kingdom. Theſe inſtances are ſufficient to prove that we had theſe myſteries very early." *(q)* The nature of theſe we may form a further idea of, from the deſcription of the *Guary Miracle*, by an author in Queen Elizabeth's time. " The Guary Miracle, (ſays he) in Engliſh Miracle-play, is a kind of interlude compiled in Corniſh, out of ſome ſcripture hiſtory. For repreſenting it, they raiſe an amphitheatre in ſome open field, having the diameters of its incloſed plain ſome forty or fifty feet. The country people flock from all ſides, many

(m) *Hawkins*'s Hiſt. Vol. II. 444.
(n) *Burney*'s Hiſt. Vol. IV. 81.

(o) Biographia Dramatica, Introd. Page x.
(p) Ib. Page xi. (q) Ibi. xii.

many miles off, to ſee and hear it ; for they have therein devils and devices to delight as well the eye as the ear." *(r)* While theſe myſteries were in faſhion, ſcarce any ſcripture hiſtory eſcaped being burleſqued by them, and none were totally without muſic. Hymns and choruſſes were introduced in all of them, and ſometimes inſtrumental muſic was played between the acts. *(s)*

" It was however, ſays Dr. *Burney*, by ſmall degrees that *entire* muſical myſteries had admiſſion into the *church*, and were improved into oratorios." It is agreed that theſe performances had their origin in the time of St. Philip Neri, who in 1540 *(t)* founded the congregation of the *prieſts* of the *Oratory* at Rome. It was cuſtomary for this ſaint, in order to draw a congregation, to have Hymns and Pſalms ſometimes performed by one voice, and ſometimes in chorus. After a while, ſome ſacred ſtory being verſified and ſet to muſic, was, by the beſt performers of the time, both vocal and inſtrumental, performed to crouded auditories, and at length from the place, obtained the name of *Oratorios*. *(u)*

The firſt performance of this nature, which was certainly ſung throughout, is *l'Anima et di Corpo*, (or the ſoul and body) by Signior *Emilia del Cavaliere*. Of this, Dr *Burney* has given an account, which furniſhes ſeveral particulars, too curious to paſs unnoticed. The principal *Dramatis Perſonæ* were Time, Pleaſure, the Body, the World, and human Life, which were dreſſed in character. The inſtruments which performed behind the ſcenes, were a double lyre, (perhaps Viol da Gamba) a harpſichord, a large guitar, and two common flutes ; beſides a great number for the ſymphonies, which together with the choruſſes, were alſo to be accompanied (though performed in a church) with *dances*, in which the galliard, canary, and courant ſtep are particularly mentioned This Drama is the more obſervable as exhibiting the firſt inſtance of the modern *recitative*. *(w)*

Innumerable compoſitions of this kind followed the above, and pageants, equally ridiculous and profane, are ſtill continued in ſome Roman Catholic countries, particularly Spain and Portugal.

But

(r) Ib. Page xi. (s) Burn. Hiſt. Vol. IV. 84.

(t) Previous to this date, (*viz.* in 1510,) Coſimo, a Florentine Painter, in the Carnival time, attempted to repreſent in the public ſtreets " The *Reſurrection* of the Dead." He formed a vehicle, which he called the chariot of death, and dreſſed it up in every terror his imagination could ſuggeſt; and to make the proceſſion more terrible, it was attended with muffled trumpets, and a great number of people in ſhrouds, with maſks, repreſenting death-heads. *Hawkin*'s Hiſt. Vol. III. Page 444, Note.

(u) *Burney*'s Hiſt. Vol. IV. 84. (w) Ib. 86, and ſeq.

But we have already broken chronological order, that we might not have occaſion to return to this ſubject; and ſhall conclude the preſent chapter with mentioning a few eminent names during this period, which have not occurred above.

In the 10th century, *Hubald* and *Odo*, both foreigners, were particularly famous. *Odington*, a Monk of Eveſham, in Worceſterſhire, diſtinguiſhed himſelf as a writer on muſic in the beginning of the 13th. The next century produced *Franciſco Cieco*, a celebrated blind organiſt, and the firſt on record. Okenheim, Tinctor, Iſaac, and Joſquin, were eminent foreign, and Dunſtable and Dr. Hambois no leſs famous Engliſh muſicians of the 15th century. Early in the 16th appeared the celebrated *Paleſtrina*, who has been called the father of the modern muſic, and diſtinguiſhed himſelf as the author of a ſtyle peculiarly adapted to church muſic Other eccleſiaſtical compoſers of this age will occur in the following chapter.

CHAP. V.

CHURCH MUSIC.

FROM THE REFORMATION TO THE PRESENT TIME, EXCLUSIVE OF ENGLISH MUSIC.

ABOUT the middle of this century, the reformation, which had dawned in ſeveral countries, began to break forth in all its glory. This, as it divided the weſtern church, will in ſome reſpects form a diviſion in this part of our hiſtory. We ſhall firſt conſider the ſtate and progreſs of muſic in popiſh countries, and then its reception and encouragement among the proteſtants. The church muſic of our own country, however, as it may particularly intereſt many readers, will be reſerved for a diſtinct chapter.

The

The hiſtory of *Roman Catholic* muſic will very properly commence with mentioning the muſical eſtabliſhment of the *Pope's Chapel*. The hiſtory of this was publiſhed at Rome, early in the preſent century, (*viz.* 1711,) by Signior *Andrea Adami*, then maſter of the chapel, who is very particular in ſtating the abilities and honours of its members. It appears that no ſmall pains have been taken to furniſh this chapel with the beſt ſingers that could be found; and for their encouragement, great privileges have been conferred upon them. They have even been appointed *Legates*, or ſpiritual ambaſſadors, to foreign courts; and Pope Julius III (the ſame to whom our church was reconciled in the reign of Queen Mary) ſcrupled not to declare "the college of ſingers equal in every reſpect to the apoſtolic writers." *(x)*

This eſtabliſhment has been always conſidered as an excellent nurſery for muſicians: *(y)* one of its moſt eminent profeſſors was *Soriano*, celebrated at the beginning of the 17th century for his ſtudies in *canonic* compoſitions, which were then exceedingly in vogue. This "maſter-general of muſical artillery," as Dr. Burney calls him, wrote 110 canons, on a ſingle chant, which were for from three to eight voices. Romano, Paola, and others, diſtinguiſhed themſelves in the ſame ſpecies of compoſition, but were all outdone by the famous *Valentini*, in the middle of the ſame century, who carried his art to a degree of perfection almoſt incredible. He compoſed one canon, which might be reſolved in more than two thouſand ways, though it contained only five bars of allabreve time. Another was compoſed for ninety-ſix voices, and a third on four ſubjects for twenty voices. *(z)* But alas! ſuch is the change of human affairs, that the works in which ſo many learned muſicians wore out their days, are now hardly eſteemed worth peruſal.

Viadana, though paſſed in compliment to this group of muſical engineers, ought not be omitted, being the firſt who compoſed an *Organ Baſs* different from the vocal, and in 1615 drew up rules for expreſſing the harmony by *figures*, which we call thorough-baſs; though ſome rude attempts of this nature ſeem to have been made before. *(a)*

Greg.

(x) See *Hawkin's* Hiſt. Vol. V. Page III. and ſeq.

(y) It may be worth remark, that the firſt *eunuch* admitted into the Pope's Chapel, was Padre *Roſini*, in the beginning of the 17th century. *Burney's* Hiſt. Vol. IV. Page 40.

(z) *Burney's* Hiſtory, Vol. III. Page 518, and ſeq.

(a) Ib. 517.

Greg. Allegri, who was admitted into the Pope's Chapel, A. D. 1629, is celebrated for a *Miſerere* of his compoſition, which is ſtill performed there in Paſſion Week, and effects little ſhort of miraculous aſcribed to it. *Benevoli*, his contemporary, was learned and ingenious, and particularly ſucceſsful in managing extenſive ſcores.

We muſt, however, for brevity ſake, paſs many names of diſtinction, obſerving in general, that the chief merit of their compoſitions lay in full harmony and ingenious contrivances. Some attempts were made at melody in their ſolo airs, but they had little beſide the difficulty of execution to recommend them. Whim and caprice were alſo frequently employed to ſupply the want of genius. The Cavalier *Merula*, compoſed a kind of *lullaby* on only two notes (A and B flat); and fugues on the declenſions *hic, hæc, hoc*, and *qui, quæ, quod*. In ſhort, words were only conſidered as the vehicle of ſound, and no regard paid either to their meaning or expreſſion. Two elegant compoſers of that century muſt, however, be particularly exempted from this charge, the admirable *Cariſſimi* and *Stradella*. The former excelled in the recitative ſtyle, which he ſucceſsfully employed in his compoſitions, for the church as well as chamber. Several of his pieces have been adapted to Engliſh words, particularly, "I am well pleaſed," by Dr. Aldrich. *Cariſſimi* brought inſtrumental accompaniments into the church, and is ſaid to have invented baſſes in the Arpeggio ſtyle. He lived to the age of ninety. *(b)*

Al. Stradella of Naples was equally famous as a compoſer, ſinger, and performer on the violin. Early in life, as is ſuppoſed, he was employed as muſical preceptor to the beautiful *Hortenſia*, a lady of good family, who had been ſeduced to live with a noble Venetian. A mutual affection took place, and at length our muſician prevailed on her to elope with him to Rome. Hither they were ſoon followed by two ruffians, hired by her Venetian tyrant to diſpatch them. Theſe however, arriving juſt as he was about to perform at one of the churches, in an oratorio of his own compoſition, followed him thither with an intent to execute their horrible commiſſion; but there's

—"Nought ſo ſtockiſh, hard, and full of rage,
"But muſic for the time doth change it's nature." *(c)*

Even the hearts of theſe monſters were moved to drop their enter-
prize

(b) Burney's Hiſtory, Vol. IV. Page 141 and ſeq.

(c) *Shakeſpear*'s Merchant of Venice.

prize and warn the unhappy couple of their danger. From Rome they fled to Turin, whither freſh aſſaſſins followed them, and wounded *him*, but not mortally. A twelve-month after, however, in the interim of which they were lawfully married, their revengeful enemy obtained his end, and they were both ſtabbed to the heart while in bed at Genoa. An inſtance of unhappy attachment this, not unſimilar to that of *Abelard* and *Eloiſa*; but terminated in a more ſhocking cataſtrophe. *(d)*

To theſe authors muſt be added, the great *Ales. Scarlatti*, equally famous for the number and originality of his compoſitions, for the church, the chamber, and the ſtage. Alſo *Caldara*, *Lotti*, and *Gaſparini*, of whom, though eminent in their profeſſion, we can only inſert their names.

In this century *inſtrumental* muſic began to be aſſiduouſly cultivated. Among others, *Freſcobaldi* much diſtinguiſhed himſelf in Italy as an organ-player and compoſer for that inſtrument; and the immortal *Corelli* on the violin. Germany produced too many great organiſts to be here enumerated.

Galileo Galilei, of Italy, and *John Kepler*, a German, are juſtly celebrated as aſtronomers, mathematicians, natural philoſophers, and theoretical *muſicians*; *Athan. Kircher*, a German Jeſuit, alſo diſtinguiſhed himſelf by writing on a variety of ſubjects, and among the reſt, on *Muſic*, but with more learning than judgment. They all lived till between three or fourſcore; and died, the two firſt in the former, and Kircher in the latter part of the 17th century.

The muſical hero of France, during this period, was *Lulli*; he was chiefly eminent as a compoſer of operas and dances, but a *Te Deum* he compoſed on occaſion of the recovery of Louis XIV. of tyrannical memory, from a dangerous illneſs, entitles him to a niche here, and was rendered unhappily remarkable by being the occaſion of the author's death; for beating time to the performance with ſome earneſtneſs he ſtruck his foot inſtead of the floor with his cane, which brought on a mortification that terminated his exiſtence here, in the year 1687. An anecdote is related of him which ſtrongly marks the ſuperſtition of his country and religion, and at the ſame time ſhews a levity of diſpoſition which, in his circumſtances, could not be juſtified. When he found his caſe deſperate, a prieſt was ſent for to give him abſolution, who refuſed, except Lulli would burn a new opera he had juſt compoſed; this, therefore, was complied with. But a few days after, being viſited by one of the young princes of Vendome, and upbraided for his puſillanimity,

(d) *Burney*'s Hiſtory, Vol. IV. Page 100 and ſeq.

animity, he replied, "Huſh, huſh, I have another copy of it." Soon after however, he was obliged fully to gratify his confeſſor, and ſubmit to death itſelf. *(e)*

Four years before the death of Lully was born the ingenious *Rameau*, who ſucceeded him in the eſteem of his country, and far exceeded him in merit. But as he was not a church compoſer, we have already ſaid more of him than was neceſſary.

The beginning of this century many great maſters appeared in Italy, as *Gallupi*, *Pergoleſi*, *Jomelli*, &c. who compoſed innumerable oratorios, maſſes, ſervices, and motetts, beſides operas, and other ſecular pieces. To whom may be added *Marcello*, a noble Venetian, and the Baron *D'Aſtorga*; the former celebrated for his pſalms, and the latter for a beautiful *Stabat Mater*.

It is now time to advert to *proteſtant* muſicians; and though the ſervice of the church of Rome is certainly favourable to the cultivation of muſic, and the names above mentioned are deſervedly ranked at the head of the profeſſion, yet we ſhall produce a liſt of profeſſors equally reſpectable on the other ſide, which, when *Handel* is added, will greatly preponderate the ſcale of muſical merit in their favour.

It may not be improper to introduce theſe with ſhewing that a reformation was wanted in the muſic, as well as in the other parts of the Romiſh ſervice. Should this appear a paradox, after the praiſes we have beſtowed on Roman Catholic profeſſors, it may be obſerved, that church muſic may be conſidered in two points of view; as to the *goodneſs* of the muſic itſelf, and its *ſuitableneſs* for divine worſhip. Now, excellent as the maſſes, ſervices, and motetts above-mentioned were, there were two things unſuitable to public worſhip, and very oppoſite to the ſimplicity of chriſtianity. In the firſt place, the very nature of theſe compoſitions excluded the people from the poſſibility of joining in them; and to make the matter worſe, the variety of contrivances of fugue and canon, eſpecially in the earlier compoſers, and the accompaniment of noiſy inſtruments, rendered it equally impoſſible to underſtand the words ſung; not to ſay, that they were generally in an unknown language.

Another thing which gave great offence to ſerious perſons, was the light-

(e) *Burney*'s Hiſtory, Vol. III, Page 589.

light and irreverent manner in which their worſhip was performed. This might be partly owing to the ſame perſons being commonly employed as at the theatres, where levity was often their buſineſs and ſtudy; and partly to a multitude of perſons being educated for this ſervice, without the leaſt taſte for religion, and frequently of the moſt corrupt manners. The truth of theſe obſervations is abundantly clear from the citations Sir *John Hawkins (f)* has produced from writers of their own communion, as Rabanus Maurus, Thomas Aquinas, and Eraſmus. Even the council of *Trent* was ſenſible of this, and uſed ſome endeavours to reform it.

It will not then be wondered that proteſtant writers ſhould endeavour a reform, which could not have been under better hands than *Luther*'s, who was the grand Reformer of Germany, and himſelf a very reſpectable muſician. His life is ſo well known, that we ſhall only mention a few circumſtances of it, cloſely connected with our ſubject.

Luther was certainly a paſſionate admirer of muſic, and ſeems hardly to have known how to ſpeak of it without rapture. He conſidered it as "one of the faireſt and moſt glorious gifts of God," and lamented much its being abuſed into the ſervice of vice and ſuperſtition. *(g)* He was alſo capable of ſinging his part in a motett, could play the Lute, and even compoſed. Sir *John Hawkins* relates, on the authority of Mr. *Handel*, *(h)* that a tradition prevailed in Germany that he was author of ſeveral of the beſt melodies uſed in the German and other proteſtant churches; particularly of that which we have for theſe two centuries ſung to the 100th Pſalm, and which is one of the moſt ſublime and beautiful that ever was compoſed. It is alſo aſſerted, that Luther paraphraſed and ſet to muſic the 46th pſalm, on his way to the diet at Worms, where he was cited to defend his principles. *(i)*

Luther's attachment to muſic will ſufficiently account for its encouragement among his followers, and the uſe of it in their forms of worſhip, which are ſaid to be not much leſs muſical than thoſe of the Romiſh Church. *(m)*

It has been ſuppoſed that the airs of Luther above-mentioned, and others, were not at firſt uſed in public worſhip, but only in private. But

(f) Hiſtory, Vol. III. 59 and ſeq.
(g) Colloq. Menſ. Page 500.
(h) Hiſt. Vol. III. 77, 447.
(i) *Hawkins*'s Hiſt. Vol. III. 446. See Worms Tune, Page 122 in this Volume.
(m) *Hawkins*'s Hiſtory, Vol. III. 445.

But a circumſtance occurred in the former part of the 16th century, which prepared the way for the uſe of plain metrical pſalmody in proteſtant churches. *Clément Marot*, a valet to Francis I. of France, and a good poet, turned the firſt fifty of David's pſalms into metre in the French language. Theſe (ſtrange to tell !) ſoon became the faſhionable amuſement of the court, and the common companions of the fiddle. Prince Henry, who was fond of hunting, generally ſang, "Like as an hart," when he went to the chace; and Madame de Valentinois, between whom and the dauphin there was an attachment, uſed to ſing "From the depth of my heart, O Lord." The queen's favourite was "O Lord rebuke me not;" and the king of Navarre's, "Stand up O Lord to revenge my quarrel;" both of theſe laſt were ſung to dance tunes. *(n)* This, though no better than burleſquing the pſalms, introduced them however to general notice, and they were afterwards employed to better purpoſe.

The reſt of the pſalms were ſoon after tranſlated in a ſimilar manner by the learned *Theodore Beza*; and it ſhould, ſeem by Calvin's own account, were firſt ſung at Geneva to ſimple melodies, and printed there ſo early as the year 1543. Theſe melodies, on the authority of Beza, are aſcribed to one *Guillame Franc*, *(o)* which, however, if the tradition mentioned by Handel be true, muſt be taken with ſome exceptions; and perhaps Franc muſt be underſtood to be partly the compoſer, and partly the compiler of them.

In the latter part of the 16th and beginning of the following century, theſe melodies were publiſhed with different ſets of parts by *Bourgeois*, *Goudimel*, and *Claude le Jeune*, all proteſtant compoſers of eminence; and Goudimel was a martyr in the Pariſian maſſacre. *(p)*

The ſame melodies were alſo adopted by the French proteſtants; and an edition of Marot and Beza's pſalms, reviſed by Monſ. Courart, was publiſhed for their uſe, recommended by their moſt eminent divines, and with theſe very tunes affixed to them. Beſide the old 100th and 113th pſalm tunes, there are ſeveral beautiful melodies, one of which may be found in this collection, with very nearly the originally parts of Claude le Jeune, who was chamber compoſer to King Henry IV. of France. *(q)*

Beſides theſe, it is well known there are a great number of very fine

(*n*) *Wharton*'s Hiſt. of Eng. Poetry, Vol. III.
(*o*) *Hawkins*'s Hiſt. Vol. III. 452.

(*p*) Ib. 455. (*q*) Geneva Vol. I. Page 95.

fine melodies uſed in the German churches, of which the author of this work has been favoured with copies. Among theſe were found ſome tunes already in uſe, *(r)* and ſeveral others are inſerted in this collection, *(s)* as harmonized by Homilius, Graun, and eſpecially the great Sebaſtian Bach, with as little alteration as might be, to adapt them to our purpoſe. *(t)*

We muſt here ſubjoin ſome account of theſe excellent harmoniſts, and a few others among the foreign proteſtants. *Homilius* was cantor and muſic-director of the *Kreuz-kirche* at Dreſden, and a great compoſer for the church. *Charles Henry* and *John Gottlib*, *Graun* were brothers, and both in the ſervice of the late King of Pruſſia, and the former was his Majeſty's favourite finger as well as compoſer. They both died about the middle of the preſent century.

J. S. Bach was the moſt elaborate fughiſt and greateſt organiſt in the German ſtyle of his day; at the *pedals* he was thought even to exceed Handel. This family has been famous for great muſicians more than 200 years back, and among them, C. P. Emmanuel and J. Chriſtian Bach have been the moſt diſtinguiſhed. But we muſt now return to the muſical hiſtory of our own country.

(r) St. George's and Yorkſhire, in Vol. I.

(s) Berlin, Mecklinburgh and Zell, in Vol. I. and Munich, Hamburgh and Frankfort, in this Vol.

(t) Not only hymns, but even ballads of a moral and ſatyrical caſt, were made great uſe of to forward the reformation. Dr. *Burney* informs us, that the German reformers, having no farther occaſion for the multude of ſinging boys that had been uſed in the old Romiſh ſervice, employed them to ſing canticles in the ſtreets; reflecting on the abſurdities of Popery, and recommending their own principles. Germ. Tour, Vol. I. Page 65.

CHAP. VI.

ENGLISH CHURCH MUSIC SINCE THE REFORMATION.

NOTWITHSTANDING many attempts were made, yet it is well known nothing material was done toward a reformation in this country till the latter part of Henry VIII's reign, and even then very little beſide ſhaking off the Pope's authority, and weakening his influence.

Though

Though *Henry* had little "muſic in his ſoul," yet he was fond of the art, and patronized its profeſſors. It is ſaid, he could not only ſing his part in a madrigal, and play on the faſhionable inſtruments of the time, but compoſed an anthem, and ſome ſervices which are ſtill extant. Cardinal *Wolſey* alſo, his ambitious miniſter, had a chapel eſtabliſhment, which, for the perſons employed and the magnificence of its furniture, is ſuppoſed to have exceeded that of the Roman Pontiff. *(u)* In this particular, Wolſey was imitated by the Earl of Northumberland, and ſeveral others of the nobility and biſhops, which muſt have employed a great number of muſicians, ſome of whom will hereafter be particularly noticed.

The alterations made in the public ſervice, during this reign, were very ſlight; and though the bible was publiſhed in Engliſh by the King's authority, *(w)* it was very dangerous to believe it.

Edward VI. aſcended the throne A. D. 1546, at only nine years old. The young king, among his other amiable qualities, was fond of church muſic, and could amuſe himſelf on the lute. During this reign the reformation went on rapidly; and in the year 1550, was publiſhed the new "Book of Common Prayer noted," containing the whole cathedral ſervice in Engliſh, adapted to muſic by *John Marbeck*, organiſt of Windſor, who narrowly eſcaped martyrdom in the preceding reign, for making a concordance.

This book contains "a general recitatory intonation of the Lord's Prayer, Apoſtles Creed, and ſuch other parts of the ſervice as are moſt proper to be read in a certain key or pitch, [*viz.* C.] To the verſicles, reſponſes, introits, kyries, gloria in excelſis, offertories, prefaces, ſanctus, and poſt communion, melodies are adapted of a grave and decent form, nearly as much reſtrained as thoſe of St. Ambroſe and Gregory, and theſe have an harmonical relation to the reſt of the ſervice." *(x)*

Two years after, (*i. e.* 1552,) the Common Prayer was confirmed by Parliament, and 32 Commiſſioners, with archb. *Cranmer* at their head, were appointed to examine and reform the canon law. Among other abuſes, they reprobated "figurate and operoſe muſic," probably for reaſons above ſtated, and required "that certain parts of the ſervice ſhould be ſung by the miniſters and clerks in a plain, diſtinct, and audible manner." *(z)* But the king's death in the following year put an end to

(u) *Burney*'s Hiſt. Vol. II. Page 572.
(w) *Burnett*'s Hiſt. of the Reform. Vol. I. Page 294.

(x) *Hawkins*'s Hiſt. Vol. III. 470.
(z) Ib. 460.

to farther improvements for the preſent.

Queen Mary, of execrable memory, ſoon undid all her brother had done, and reconciled the nation to Popery and Rome. It is to be obſerved, however, that ſeveral choriſters of her chapel had been employed by her father and brother, and were afterwards by her ſiſter Elizabeth, *(a)* making no ſcruple to change their religion as often, and with as little ceremony, as the famed Vicar of Bray. It has been ſaid, in apology for this verſatility of conduct, that "The ſervants of the chapel were neither divines nor caſuiſts; and the advantages derived from the change in religion were too alluring not to inſpire perſuaſion." Which is as much as to ſay, that they were men of no religion at all, and acted from no principle but that of worldly gain.

No ſooner was the nation delivered from Mary's tyranny, than *Elizabeth*, who aſcended the throne in 1558, began to renew the reformation of her pious brother; not indeed on exactly the ſame plan, but as far as ſhe apprehended neceſſary and convenient.

The new Morning Prayer began at St. Antholin's, London, when "A pſalm was ſung in the Geneva faſhion, all the congregation, men, women, and boys ſinging together." Biſhop Juel ſays, "that the ſinging of Pſalms was begun in one church in London, and did quickly ſpread itſelf, not only through the city, but in the neighbouring places, ſometimes at St. Paul's Croſs 6000 people ſinging together." *(b)*

In 1560 was publiſhed, "Certain notes ſet forth in four and three parts, to be ſung at Morning, Communion, and Evening Prayer." Part of this ſervice was the ſame as Marbeck's, only in four parts, and the Litany added. Some Hymns and Anthems were alſo ſubjoined with this remarkable circumſtance, that the *baſs* was intended for *children*. The muſic was by Tallis, Cawſton, Johnſton, Oakland, Shepard, and ſeveral others. *(c)*

"The book of Common Prayer *noted*, is formed on the model of the Romiſh Ritual; and the ſervices and anthems of the authors above-named, anſwer to thoſe motetts which were, and to this day are uſed in the Romiſh ſervice. This latter is ſo preciſely the fact, that moſt of the muſic to the Engliſh anthems, which bear the name of Tallis and Bird, will, upon compariſon, be found to have been originally ſet to Latin words in the form of motetts, and compoſed by them for the

(a) *Hawkins's* Hiſt. Vol. III. 482, Note.

(b) *Hawkins's* Hiſt. Vol. III. 483, Note. *(c)* Ib. 489.

the ſervice of the chapels of Henry VIII. and Mary." *(d)* So it ſeems that "muſic in our Cathedral ſervices was leſs reformed than any other part of the liturgy." *(e)*

It ſhould be remembered, that Queen Elizabeth was not only fond of muſic, and played the Virginals to the admiration of her courtiers; but was alſo a great friend to pomp and ſplendour in divine worſhip. Inſomuch that it has been ſaid, the ſervice performed in her chapel and ſome of the cathedrals was ſo ſplendid, that foreign catholics could not diſtinguiſh it from that performed in their own churches, but by its being in Engliſh. And it is related, that the French ambaſſador being once preſent at Canterbury Cathedral, when her Majeſty was there, extolled the muſic to the ſkies, exclaiming, "O God, I think no prince beſide in all Europe, ever heard the like; no, not our Holy Father the Pope himſelf." *(f)*—*Parker* likewiſe, whom ſhe had promoted to the See of Canterbury, was exactly of her own turn, and himſelf a practical muſician.

In 1562 was publiſhed the firſt edition of the *Pſalms* verſified by Sternhold, Hopkins, and others; "with apt notes to ſing them withal." Theſe were about forty tunes in one part only; ſome taken from the foreign collections, and ſome compoſed at home. *(e)* In 1579 theſe airs were harmonized for four voices, by *W. Damon*, of the Chapel Royal; and in 1592, a ſimilar work was publiſhed by *M. Eſt*, the parts of which were compoſed by theſe authors, Dowland, Blancks, Hooper, Farmer, Alliſon, (who alſo publiſhed a like book himſelf) Kirby, Cobbold, Johnſon, and Farnaby. This is remarked for being the firſt collection of the kind, in which an accidental ſharp was prefixed to the ſeventh of flat keys. Sir *J. Hawkins* ſuppoſes, that earlier muſicians truſted to the ſinger's ear for this neceſſary deviation. *(b)*

We ſhall be now expected to give ſome account of the above muſicians; of ſeveral, however, little is known beſide their names, but the following were among the moſt eminent.

Tallis and *Tye* were both muſicians of Henry VIII. The former was Chapel Maſter to this and four ſucceeding ſovereigns, and died 1585; and the *latter* a Doctor of Muſic, and one who greatly contributed to the improvement of our church muſic. He was a Poet as well as Muſician, and in the time of Edward VI. verſified the *Acts* of the Apoſtles

(d) Hawkins's Hiſt. Vol. V. 405. *(e) Burney*'s Italian Tour, Page 22.
(f) Strype's Annals, Vol. II. 314.

(g) Hawkins's Hiſt. Vol. III. 507. *(b)* Ib. 522.

tles, and ſet them to muſic in four parts.

W. Bird, one of the gentlemen of Edward's Chapel, was originally edu ated a papiſt, and among thoſe who temporiſed in matters of religion. His works conſequently, may be ſuppoſed of different kinds, partly Latin offices and maſſes for the Roman ſervice; anthems, pſalms, and hymns, for proteſtant uſe; with ſome leſſons and glees, chiefly ſerious, which might ſuit either party. But the moſt favourite of all his compoſitions, is the canon of "Non nobis, Domine." On the eſtabliſhment of the reformation, in Elizabeth's reign, it is ſaid he became a ſtaunch proteſtant, but was not taken into her ſervice till 1569, when he ſucceeded Robert Parſons. Bird was verſed in the mathematics as well as muſic; and in both inſtructed his pupil *Morley*. He died July 1623, the latter end of the reign of James I. at an advanced age.

J. Dowland, or *Douland*, a celebrated *Luteniſt*, was born in 1562. Though he belonged to the Chapel Royal, he was ſo fond of rambling that he made the tour of moſt parts of Europe with his inſtrument, and was entertained at the courts of ſeveral foreign princes, particularly by the King of Denmark; but returning to England, was, in 1612, Luteniſt to Lord Walden, and died three years after. His works are chiefly ſongs, (and ſome very plaintive ones) with other pieces for the Lute. *(i)* His name in the old collections of Pſalm tunes, is generally affixed to the 100th Pſalm proper; but for no other reaſon than his being the author of the accompaniments. *(k)* Dr. *John Bull*, one of the firſt profeſſors of Greſham College, is famed for a wonderful ſtory told of him in the *Faſti Oxonienſes*, to this effect, That going abroad, he applied himſelf, unknown, as a ſtudent to a celebrated muſician at St. Omers, who ſhewing him a compoſition of 40 parts, challenged any perſon to add another; but our countryman, in the courſe of two or three hours, adding 40 more, his new maſter ſwore that he muſt either be the *Devil* or Dr. *Bull*. He died abroad, but when or where is uncertain.

Other eminent compoſers of this period were Taverner, Dr. Fairfax, Avery Burton, &c. before the reformation; and Blitheman, organiſt to Queen Elizabeth, Farrant, Bevin, Dr. *Orlando Gibbons*, organiſt to James I. and his brother *Edward*, organiſt of Briſtol Cathedral.

The admirers of antiquity regard this as the *Auguſtan* age of our church muſic, and they would have been right, if Purcell, Handel, and Croft had not appeared ſince.

King

(i) *Hawkins's* Hiſt. Vol. III. 325, 326.

(k) Vide ſup. Page 49.

King *James* I. raiſed the ſalaries of the gentlemen of his chapel, and incorporated the Muſicians company. This *ſecond* Solomon (as Playford calls him) with ſome of his wiſe Biſhops, contrived a Book of Sports, for the recreation of all good chriſtians, who after going to church in the morning, were exhorted to ſpend their *Sunday* evenings in *dancing*, *leaping*, *archery*, and other *holy amuſements*. *(l)*

In this reign *Ravenſcroft* publiſhed another collection of Pſalm tunes, ſome of which were taken from Eſt and others from Alliſon; and many are inſerted, to which he has affixed his own name; though, perhaps, only as the harmonizer of them. In this book, Pſalm tunes firſt appear to have been called by the names of places, as *London*, *Windſor*, and the like.

In the liſt of Ravenſcroft's authors, occurs the name of *John Milton*, who was no other than the father of our illuſtrious poet, and therefore not to be paſſed over in ſilence. This perſon, though born to a good eſtate, was diſinherited for being a proteſtant. Upon this, he ſettled in London, as a ſcrivener, and by unwearied induſtry and an unſpotted character, procured a ſufficiency to retire from buſineſs. He was a perſon of literary taſte and abilities, a performer on the organ, and an ingenious compoſer. *(m)* He was author of ſeveral of the tunes in Ravenſcroft's book, one of which, *(York* Tune) is ſtill in eſteem and uſe.—There is ſomething very peculiar in the firſt line of the original baſs to this tune, which we have reſtored. *(n)*

The next reign, that of the unhappy *Charles* I. produced little but diſcord and bad harmony. Playford, however, informs us, that he was not "behind any of his predeceſſors, for his ſkill and love of this divine art," and will have it that "his love of muſic here on earth did argue his ſoul was angelical, and inſpired from above!" *(o)*

Dr. W. Child, Dr. B. Rogers, Dr. C. Gibbons, (ſon of Orlando) Tucker, W. and H. Lawes, Dr. Turner, Pelh. Humphreys, Mich. Wiſe, Goldwin and ſeveral other good compoſers, lived in this and the following reign; but nothing particular occurring to intereſt us in the circumſtances of their lives, we paſs on. Under the patronage of this prince, Mr. *Barnard*, a minor canon of St. Paul's, publiſhed a collection of Cathedral Muſic; but this being printed in ſingle parts, was ſoon diſperſed, and had like to have been totally loſt.

In

(l) *Fuller*'s Church Hiſtory, Book X. Page 74.
(m) Biſhop *Newton*'s Life of Milton.

(n) Vol. I. Page 22.

(o) Brief Introduction, &c.

In the troubleſome times that ſucceeded, muſic was in a great meaſure neglected in common with moſt other polite arts. Indeed the *Puritans* conceived that they had been much abuſed; and if in the laudable attempt of reforming them, they went to extremes, it is too common a caſe to be wondered at. Their firſt ſtep was to aboliſh *plays*, an event which a certain reſpectable Biographer, has compared with the King's calamitous death; and tells us, that "the event of war was *alike* fatal both to monarchy and the ſtage!" *(p)*

Another crime, and of ſtill greater magnitude, was the ſuppreſſion of the *Cathedral ſervice*. One of our muſical hiſtorians, who had murmured before, is here quite out of patience. *(q)*" In the opinion of theſe men (*i. e.* the Puritans) it became neceſſary for the promotion of true religion, that organs ſhould be taken down; that choral muſical books ſhould be torn and deſtroyed; that painted glaſs windows ſhould be broken; that the Cathedral ſervice ſhould be totally aboliſhed, and that the retainers to the church, whoſe duty it had been to celebrate its more ſolemn ſervice, ſhould betake themſelves to ſome employment leſs offenſive to God than that of ſinging his praiſes. In conſequence—ſuch havock was made as could only be equalled by that which attended the ſuppreſſion of religious houſes under Henry VIII." That is, (to ſtrip this declamation of its ornamental figures) the Puritans apprehended a plain metrical pſalmody without inſtruments better adapted for divine worſhip, under the preſent diſpenſation, than the pompous ſervices in the Roman Church, or thoſe which, according to our author himſelf, the church of England had borrowed from them:—that the officers employed to effect this change, and eſpecially the populace, committed ſeveral irregularities in attempting it; and that, in ſhort, this was as bad an action as the ſuppreſſion of the Popiſh monaſteries!

It is not the deſign of this Eſſay, to enquire whether plain metrical Pſalmody, or the more elaborate muſic of our Cathedrals, is to be preferred. From what is obſerved above, *(r)* it ſhould ſeem that the primitive chriſtians admitted a latitude and variety in this part of the ſervice, which, if we were as willing to give liberties as to take them, might be very properly continued; and every congregation worſhip GOD, in the manner moſt agreeable to their own conſciences, provided "all things be done decently and in order." *(s)*

After

(*p*) Biogr. Dram. Introduction, Page xxi.
(*q*) *Hawkins*'s Hiſt. Vol. IV. Page 43.

(*r*) Page 32.

(*s*) 1 Cor. xiv. 40.

After all, it does not appear that the *Puritans*, (as they were nick-named) were in general enemies to muſic itſelf, eſpecially *divine* muſic. Even *Oliver Cromwell*, that "black fanatic" as he has been called, loved muſic, and employed *Hingeſton*, (a ſcholar of the admirable Orl. Gibbons) as his organiſt. (t) This however, it is to be feared, will not prove "his ſoul angelical," as it did King Charles's. (v)

And that the Puritans had no deſign to deſtroy, but only to regulate, and, as they ſuppoſed, *reform* church muſic, appears from the *Directory* compiled by the Weſtminſter divines relative to this ſubject. "It is the duty of chriſtians to praiſe God publicly by ſinging of pſalms together in the congregation, and alſo privately in the family. In ſinging of Pſalms, the voice is to be tunable and gravely ordered, but the chief care muſt be, to "ſing with underſtanding and with grace in the heart, making melody unto the Lord." (u)

But, whatever might be the rigour of theſe times, it is univerſally allowed that the ſucceeding reign of *Charles* II. was extremely licentious; more ſo, perhaps, than any other in the Engliſh hiſtory. Charles, it is certain, loved muſic, but it was muſic of his own ſort, as licentious as his own manners. It is to be remembered he had been in France, that he had his Queen from thence, and both of them were enamoured with the trifling, unreſtrained manners of that country. Many of his muſicians therefore imitated it, forſaking the grave and harmonious ſtyle of the preceding century. (w) This, however, we may impute to gratitude rather than any meaner principle; ſince, on coming to the crown, he had increaſed their number, given each of them a new ſcarlet gown, and advanced their ſalaries.

In this reign *John Playford* publiſhed his well-known Pſalms and other works; he was a bookſeller, muſic-printer, and pſalm-ſinger. But his publications were not confined to ſacred muſic; for the ſame man, whoſe ſole end and aim in one publication, was "the glory of God and the ſervice of the church," (x) very ſoon after printed "the lighter ſportings of Wit," (as his ſon calls them) (y) "to gratify a wanton curioſity;" that is, in other words, a collection of ſongs and catches, in which ſmut and profaneneſs ſeem to contend for the maſtery throughout.

(t) *Hawkins*'s Hiſt. Vol. IV. 44, and Note.
(u) Directory for Public Worſhip, Page 40.
(v) Above page 56.
(w) *Hawkins*'s Hiſt. Vol. IV. 360.
(x) Preface to his Pſalms.
(y) Preface to Harm. Sac. Part I.

out. (z) A fault this, which has ſince proved epidemical among our compoſers, and occaſioned ſome of them to be compared to Mahomet's tomb, which was fabled to be ſuſpended between earth and heaven.

The ſhort and inglorious reign of *James* II. will not be expected to furniſh many articles. *J. B. Draghi*, an Italian, muſician to his Queen, compoſed an anthem and a number of ſecular compoſitions.

The illuſtrious *William* III. is not reckoned among the amateurs of muſic; we owe to his adminiſtration, however, bleſſings worth all the muſic in Europe—our civil and religious liberties.

In this reign, the following muſicians were deſervedly famous: Dr. *J. Blow*, born in 1649, was educated in the Chapel Royal; in 1673, appointed one of the Gentlemen of it, and the next year, Maſter of the Children. At different periods he was admitted one of the Royal band; appointed compoſer to King James and King William, and choſen organiſt of Weſtminſter Abbey; and had ſome other honours conferred on him which he afterwards reſigned. He died in 1708, and was buried in Weſtminſter Abbey, where a monument is erected, containing moſt of the above particulars.

His beſt compoſitions were for the church, and the moſt famous of theſe was his *Gloria Patri*, a canon for four voices, ſaid to have

——— ——— "reach'd Rome,
"Sung and rever'd too in St Peter's dome."

An anecdote is related of him which ſhews the danger of affronting the favourites and confidents of arbitrary princes. King James ſending Father *Petre*, his confeſſor, to tell Blow that he very well liked an anthem he had compoſed for him: The officious Jeſuit added, "But I think it too long." "That," replied the Muſician, "is the opinion of but *one fool*; I heed it not." *Petre*, however, procured his being laid under a ſuſpenſion, from which the revolution freed him; and in 1699 he was appointed compoſer to King William, as above mentioned.

H. Purcell, Eſq; was born in 1658 He was ſucceſſively a pupil of Capt. Hen. Cooke, Hingeſton, and Dr. Blow. In 1682 he was appointed one of the organiſts of the Chapel Royal.

Purcell was the firſt compoſer of his time, both for the church and theatre. He entered into the ſpirit of whatever ſubject he wrote for, and could celebrate with equal zeal the praiſes of JEHOVAH, Jove, or Bacchus. Nor was he leſs flexible in his political opinions, for he ſung down

(z) *Bedford's* Abuſe of Muſic, Page 65, 66.

down the Whigs in James's time, and the Tories in King William's. But our only concern is with his church compoſitions, which conſiſted of a number of Anthems, Hymns, a Te Deum, &c. which are equally known and admired, and the occaſion of ſome of them remarkable.

Charles II. and his brother James made a water party, to ſail in a new yatch down the river and round the Kentiſh coaſt; among which number was Mr. *Goſling*, a celebrated ſinger of the Chapel Royal. A dreadful ſtorm ariſing, obliged even the King and his brother to work the ſails like common ſeamen; and this danger made a ſtrong and abiding impreſſion on Mr. Goſling who afterwards compiled the words of that fine Anthem, "Them that go down to the ſea in ſhips," which is one of Purcell's beſt compoſitions. Another of them, "Bleſſed are they that fear the Lord," was compoſed on occaſion of the pretended pregnancy of James the Second's Queen. *(a)*

Purcell died in 1695, in his 37th year, as is ſuppoſed through a cold, caught in keeping late hours; and in the laconic inſcription on his tomb in Weſtminſter Abbey, is ſaid to be "gone to that bleſſed place where only his harmony can be exceeded." He certainly very much improved the ſtyle of Engliſh muſic, particularly recitative. This celebrated compoſer was fond of working on a ground baſs, and was partial to minor keys, as has been ſaid, from the variety they afford in aſcending and deſcending by different ſcales. It has been doubted whether he had any acquaintance with the works of the Italians; but Dr. Burney is confident that he had, particulary with thoſe of Stradella. *(b)*

Jer. Clark was educated under Dr. Blow, who, in 1693, reſigned the places of Maſter of the Children and Almoner of St. Paul's in his favour. Soon after he was appointed organiſt of Weſtminſter Abbey, and a few years after of the Chapel Royal, in conjunction with his Maſter, Dr. Blow.

Clark was ſo unhappy early in life as to conceive a violent affection for a young lady, in a line ſuperior to his own, which threw him into a deſponding way; and coming to town one day from a friend's in the country, he ſtopt in a field where there was a pond ſurrounded with trees, which ſuggeſted to his diſordered mind two ways of putting an end to his exiſtence, and he actually toſſed up a piece of money to decide whether he ſhould hang or drown himſelf; but the coin ſticking edgeway in

(a) *Hawkins*'s Hiſt. IV. 498.

(b) Hiſtory Vol. IV. 109.

in the mud, deterred him from both; though unhappily it did not prevent his ſhooting himſelf a few weeks after. *(c)*

This compoſer's ſtyle is natural, pleaſing, and ſtrongly tinctured with the melancholy which preyed upon his mind.

The Rev. Dr. *H. Aldrich* was born at Weſtminſter in 1647, and educated under the famous Dr. Buſhby. He was an elegant ſcholar, and diſtinguiſhed himſelf in writing againſt popery, in the reign of James II. for which he was rewarded with a deanery at the revolution.

Muſic and ſmoking were his favourite and conſtant amuſements; in the former he diſtinguiſhed himſelf by compoſing ſeveral Anthems and Cathedral ſervices, and adapting into the ſame form ſome of the Latin compoſitions of Paleſtrina and Cariſſimi. In private life he was humane, affable, and good humoured, even to a degree of levity. He died at his College of Chriſt Church, Oxford, in his 63d year. *(d)*

The reigns of Queen *Anne*, *George* I. and *George* II. produced a number of eminent muſicians, among whom the following were moſt conſiderable:

Dr. *J. C. Pepuſch*, a native of Berlin, was born 1667; and at a very early age, appointed Muſic Maſter to the then Prince Royal of Pruſſia, the late King's father. Upon coming to England, his firſt employment was in Drury Lane Theatre, where he played the harpſichord for ſeveral years. In 1713, he was made Doctor of Muſic at Oxford, and ſoon after appointed Chapel Maſter to the Duke of Chandos. About this time, the Academy of ancient Muſic was formed, of which, himſelf and *Galliard* were original and principal members. About this time he married the celebrated *Margarita de l'Epine*, with a fortune of £. 10,000, which ſhe had cleared by ſinging on the ſtage. In 1737, he was appointed organiſt of the Charter Houſe, where he collected a Muſical Library; and dying at 85 years of age, was buried in their Chapel. *(e)* He wrote both for the Church and Stage; but his principal works were theoretical; much admired at the time, and by ſome ſtill reverenced.

Dr. *W. Croft* was born in Warwickſhire, about 1677. He was educated in the Chapel Royal, under Dr. Blow, and choſen the firſt organiſt of St. Anne's, Weſtminſter. In 1700, he was admitted gentleman extraordinary of the Royal Chapel; and four years after to be joint organiſt with Jer. Clark, till his deceaſe, when he had the whole place. In 1708, he

(c) *Burney*'s Hiſtory, Vol. III. Page 596, 597.

(d) *Hawkins*'s Hiſt. Vol. V. 10, and ſeq.

(e) *Burney*'s Hiſt. Vol. IV. 634.

he ſucceeded Dr. Blow as organiſt of St. Peter's, Weſtminſter, and Maſter of the Children and compoſer to the Chapel Royal. In 1724, he publiſhed a great work in two volumes, entitled *Muſica Sacra*, or Select Anthems in Score.

His own Anthems are in the firſt eſteem for correct harmony, and the true church ſtyle. He died in 1727, by a cold caught in attending the coronation of King George II. *(f)*

Dr. *M. Green* was educated in St. Paul's choir, and afterwards appointed organiſt of that Cathedral. In 1730, he received his Doctor's degree at Cambridge, and was appointed Muſic Profeſſor there; alſo compoſer to the Chapel Royal, and Maſter of the King's band. He died in 1755.

Dr. Green's manners were elegant; but his perſon was deformed, which occaſioned ſome ſarcaſms from his contemporaries; a meanneſs in which perſons of little minds and depraved morals frequently indulge themſelves. *(b)* His compoſitions for the church, which are pretty numerous, have been charged with too much of the levity of the theatre.

J. Weldon was born at Chicheſter, and received his firſt inſtructions under the organiſt of Eton, but was afterwards a pupil of H. Purcell. In 1701, he was appointed Gentleman extraordinary of the King's Chapel, and at different times both organiſt and ſecond compoſer. His works are alſo chiefly Anthems, and ſome of them very pleaſing. He died in 1736. *(i)*

H. Carey was both a Muſician and Poet of moderate abilities; moſt of his compoſitions were Songs; but a few Hymns which have conſiderable merit, entitle him to our notice. Though his life and manners were moral beyond moſt of his profeſſion, he hanged himſelf in a fit of deſpair, 1743. *(k)*

G. Fred. Handel, Eſq; was born at Halle, in Lower Saxony, in 1684. Even in his infancy, this great Muſician was ſtrongly attached to Muſic, inſomuch, that at ſeven years old his father was conſtrained, againſt his wiſhes, to place him under *Zachau*, organiſt of Halle Cathedral. In two years he was able to officiate for his maſter, and compoſed, for the courſe of three years from thence, a new *ſervice* every week. In the year 1698 he viſited Berlin, and five years after, Hamburgh.

(f) Hawkins's Hiſt. Vol. V. Page 95.
(g) Ib. Page 106, 107.
(b) Burney's Hiſt. Vol. III. 615.
(i) Hawkins's Hiſt. Vol. V. 59, and ſeq.
(k) Ib. Page 187.

burgh. Here he became acquainted with *Mattheſon*, a good Harpſichord player, and pompous muſical writer. Soon after, they ſet out together to Lubec, as candidates for the place of organiſt; but a very odd condition being annexed to this place, *viz.* that of taking a wife with it, to be nominated by the Electors, they both declined. After this, the two young muſicians quarrelled upon a trifling occaſion, and fought a duel; but happily no blood was ſpilt, and they were ſoon reconciled.

The beginning of 1705, Handel's firſt Italian opera was performed with great applauſe. In 1708, he viſited Italy, and on his return to Hanover, was taken under the patronage of the then Elector, afterwards our King George I. In 1710, he firſt paid a viſit to England, continued about a year, returned again in 1712, and fixed his reſidence among us. *(l)* His chief compoſitions however, for ſome years, were Italian operas, in which he had ſeveral powerful oppoſitions from the different humours and intereſts of opera ſingers and compoſers, with a ſtrong party of the nobility to ſupport them.

The year 1720 is memorable for the firſt introduction of ſacred *oratorios* into this kingdom; *Eſther*, the firſt Engliſh oratorio, being this year compoſed by Handel, for the chapel of the Duke of Chandos, at Cannons. In 1731, it was repreſented in action by the children of his Majeſty's chapel, firſt at the houſe of their then maſter, Mr. *Gates*, and afterwards at the Crown and Anchor. But its firſt *public* performance was in 1732, at the great room in Villar's-ſtreet, by the beſt vocal and inſtrumental performers of the time. This was by his Majeſty's command very ſoon after repeated at the King's theatre in the Haymarket, expreſsly ſaid to be *without acting*, as is ſtill practiſed. A few days after, the paſtoral drama of Acis and Galatea was performed in nearly the ſame manner. "And this ſeems to have been the origin of Handel's performance of oratorios in ſtill life, and other ſecular dramas during Lent, *in the manner* of oratorios." *(m)*

In 1738, Handel, notwithſtanding his merit and popularity, having been very much reduced in his circumſtances through the oppoſition of contending parties, had one of his oratorios performed for a benefit, to which he added, for the firſt time, an *Organ Concerto*, by himſelf; this ſingle performance is ſaid to have cleared him £. 800. *(n)* And his organ performance continued in future to all his oratorios.

In 1741, Handel went to Ireland in hopes of recruiting himſelf for his loſſes in England. March 1742, Dr. *Burney* relates, on the authority of

(l) *Burney*'s Life of Handel, prefixed to his Commemoration, &c. Page 2, and ſeq.

(m) *Burney*'s Hiſt. Vol. IV. 362. *(n)* Ibid 426.

of Dr. *Quin*, of Dublin, that the *Meſſiah* was, for the *firſt* time, performed in that city with the greateſt applauſe. *(o)* After his return from Ireland, he compoſed ſeveral oratorios, and ſome other pieces. But in 1751, a *gutta ſerena* deprived him totally of ſight. Subſequent to this period, he was always much affected by the ſong of "Total Eclipſe" in Sampſon, ſo expreſſive of his own misfortune. *(p)*

Handel's moral character was chequered, like moſt others. His temper was extremely generous and humane, of which particular inſtances occur in the benefits he gave for the Foundling hoſpital and muſical fund, when infant inſtitutions. His converſation is deſcribed as highly entertaining, not only from the *dry* humour he naturally poſſeſſed, but from his broken Engliſh, as he ſeldom told a ſtory without the intermixture of four languages. It was, however, too often interlarded with the faſhionable vice of profaneneſs, and it cannot be denied that he gave way to pride, haughtineſs, and exceſſive paſſion. But we are told, "The loſs of his ſight and the proſpect of his approaching diſſolution, wrought a great change in his temper and behaviour. In converſation he would frequently declare the pleaſure he felt in ſetting the ſcriptures to muſic; and how much the contemplating the many ſublime paſſages in the pſalms had contributed to his edification. And now that he found himſelf near his end, theſe ſentiments were improved into ſolid rational piety, attended with a calm and even temper of mind." *(q)*

The religion he profeſſed was Lutheraniſm, to which however he was no bigot, though he always avowed a ſtrong attachment to the chriſtian ſyſtem. When his diſſolution drew near, he was perfectly ſenſible of it, and had a remarkable deſire to depart on *Good Friday*; "In hopes (he ſaid) of meeting his *good* GOD, his *ſweet Lord and Saviour*, on the day of his Reſurrection, meaning Eaſter Sunday; this ſingular wiſh was granted February 13, being Good Friday, 1759. *(r)*

Handel's firſt introduction to the muſical world was in the capacity of a Ripieno violin; but it was ſoon diſcovered that the Organ was his inſtrument. On this he had no rival, and was always heard with rapture in his extemporaneous, as well as ſtudied compoſitions. He had no voice for a ſinger, and yet when he once attempted to ſing, he diſplayed ſuch taſte and judgment that Farinelli could hardly be prevailed on to ſing after him.

His compoſitions are innumerable; but of theſe, his *oratorios*, (of which he wrote more than twenty) his Anthems, Te Deums, and Jubilate,

(o) Burney's Hiſt. Vol. IV. 661. *(p) Burney*'s Life of Handel, Page 31. *(q) Hawkins*'s Hiſt. Vol. V. 408, 409 *(r) Burney*'s Life of Handel, Page 38

late, are certainly the beſt vocal muſic the world has yet ſeen; and have no fault but what may fairly be imputed either to the prodigious quantity of muſic he compoſed, or his unacquaintance with the right pronunciation of our language.

Dr. *T. A. Arne* poſſeſſed a very early and unconquerable paſſion for muſic, which at length he made his profeſſion; and for many years was the chief compoſer for the theatres and public gardens, in which line he certainly excelled. But he compoſed two oratorios, Judith, and the Death of Abel, in the airs of which he diſcovered a fine and correct taſte, and in the choruſſes, an ardour of expreſſion that rank him very high in the ſcale of muſical excellence. He was bred in the profeſſion of popery, a religion very convenient to perſons of his gay and licentious manners, and died in the ſame, March 5, 1778, aged 68. *(s)*

Dr. *W. Boyce*, organiſt and compoſer to the King, was originally apprentice to Green, and afterwards pupil to Pepuſch. He diſtinguiſhed himſelf as a miſcellaneous compoſer; but is particularly entitled to our notice for his care in ſelecting and publiſhing three volumes of cathedral muſic, as well as for a number of anthems he compoſed, to the amount of 60, ſome of which are much and very juſtly eſteemed, particularly that compoſed for the meeting of the Sons of the clergy at St. Paul's, where he always preſided. He died in 1779, at near 70 years of age; and was honourably interred under the centre of St. Paul's Cathedral. *(t)*

Dr. *Nares* was appointed one of the organiſts of the Chapel Royal, in 1758, and ſome years after maſter of the children; his compoſitions were chiefly Anthems, and ſome pieces for the organ, on which inſtrument he acquired a pretty early reputation. He died in 1783, and was ſucceeded by the preſent Dr. *Ayrton*. *(u)*

J. Stanley, Eſq; was born in 1713: at about two years of age he totally loſt his ſight by an accident, and at ſeven began to learn muſic under Mr. *Reading*, organiſt of Hackney, and pupil of Dr. Blow. He afterwards ſtudied under Dr. Green, and at eleven years old, was choſen organiſt of All Hallows, Bread-ſtreet, and afterwards of St. Andrews, Holborn. In 1779, he was appointed Maſter of his Majeſty's band, and ſoon after conductor of it. He poſſeſſed an aſtoniſhing memory, which was of great advantage both in the performance of extempore pieces and oratorios, which he conducted for many years in a manner

(s) Biograph. Dram. Page 7.
(t) Memoirs of Dr. Boyce prefixed to his Cathedral Muſic.
(u) *Burney*'s Hiſtory, Vol. III. Page 619.

ner truly aſtoniſhing, conſidering his total want of ſight. *(v)* He compoſed one oratorio which has never been printed, and died within theſe three years. *(w)*

We muſt here cloſe our hiſtory with ſome account of the *commemoration* of Handel, and are happy in being able to do it with an event ſo honourable to the ſcience in general, as well as to the ſtate of muſic in this kingdom. This Jubilee was firſt obſerved in the year 1784, and repeated during the three following years with an additional number of performers. The whole band in the firſt year being 525; but in 1787, increaſed to the prodigious number of 828. The performance was under the patronage of his Majeſty, and the direction of the noble managers of the Society of ancient muſic, aſſiſted by eight of our moſt eminent muſicians, *viz.* Drs. Cooke, Arnold, and Ayrton, and Meſſrs. Simpſon, Dupuis, J. Jones, Aylward, and Parſons; Meſſrs. *Hay* and *Cramer* led the band, and *Joah Bates*, Eſq; the conductor, played the organ. The principal ſingers in the firſt year were Madam Mara, Miſs Harwood, Cantelo, Abrams, Signiors Pacchierotti, Bartolini, Taſca, and Meſſrs. Clark, Dyne, Knyvet, Harriſon, Norris, Corſe, Champneſs, Reinhold, Matthews, &c.

The muſic performed at *Weſtminſter-Abbey*, conſiſted of the Meſſiah, and ſelect parts of ſeveral other of Handel's oratorios and anthems, interſperſed with his moſt favourite overtures and concertos. And, at the Pantheon (on a ſmaller ſcale) ſeveral ſelect opera ſongs, and ſome ſacred choruſſes. In 1784, there were five performances beſide three rehearſals, and the whole money received was £. 12,736, out of which 6000 was given to the ſociety for decayed Muſicians, and 1000 to Weſtminſter Hoſpital. The reſt was employed in paying the performers, and other expences. *(x)*

Their Majeſties honoured theſe performances with their preſence, and the ſplendour of the ſpectacle, with the grandeur of the muſic, exceeded every thing that had been before known, or could have been imagined.

This preſents a freſh temptation to enlarge, by paying a tribute to the abilities of living artiſts; but when it is conſidered that panegyric is as offenſive to true merit, as cenſure is to pretended, this it is preſumed would form a ſufficient apology for omitting it, even if room was not wanted.

CON

(v) *Burney*'s Hiſtory, Vol. III. 621.

(w) Mr. Stanley, and moſt of the above compoſers, left little ſpecimens of their compoſition in pſalm and hymn tunes, many of which will be found in theſe volumes.

(x) *Burney*'s Account of the Commem. &c. Page 124.


:S:
:S: 2d time Pia.
:S: For.
P.
Give thanks to God, the ſovereign Lord, His mercies ſtill en-dure;
And be the King of Kings a-dord, His truth is e-ver ſure.
What wonders hath his wiſdom done! How mighty is his hand! Heav'n
F.
P.
F.
P.
F.
earth and ſea he fram'd alone, How wide is his command! Heav'n earth & ſea,
:||:
he fram'd alone, How wide is his command!
:||:

GREENWICH. Hy. LXXIX; B. II: D[r] W. C.M.T. M. Madan.

Andante. Pia.

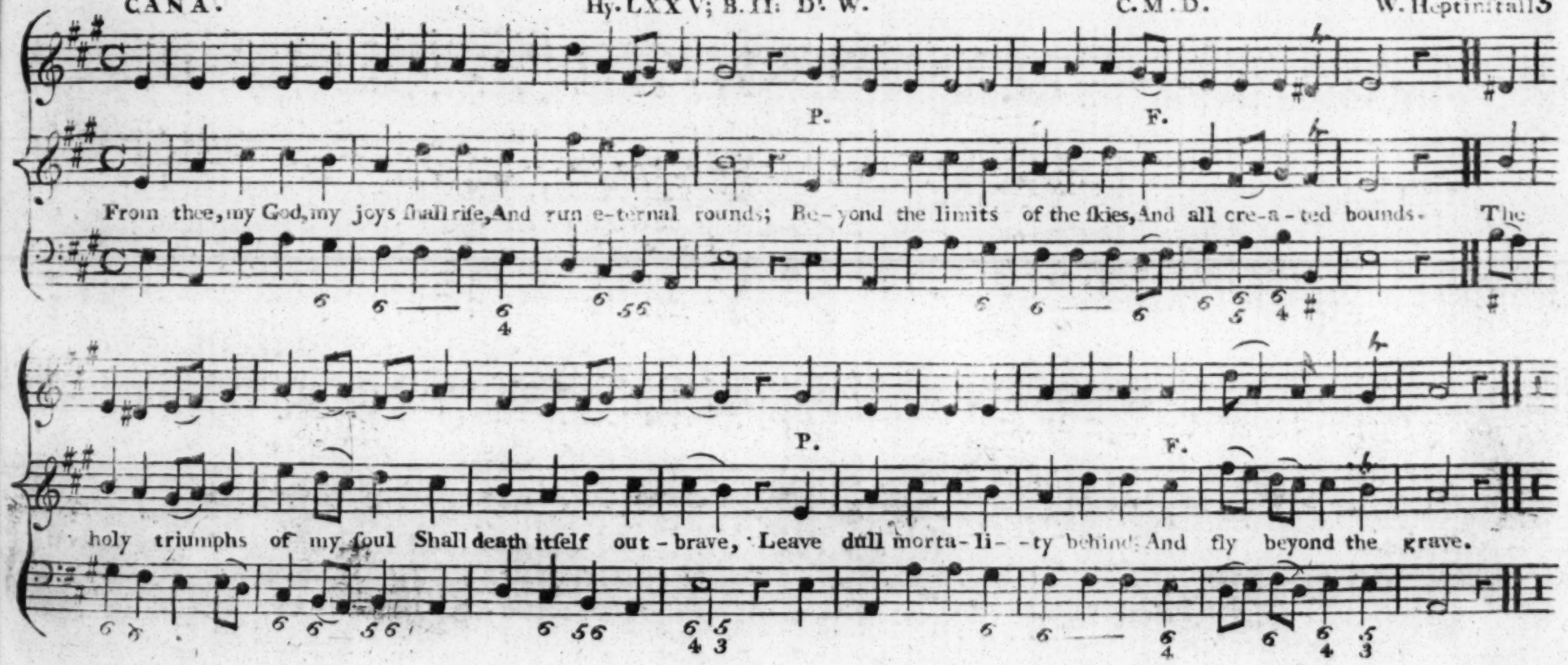
Plung'd in a gulph of dark deſpair, We wretched, wretched ſinners lay; Without one chearful beam of hope, Or ſpark of glimm'ring

Rep[t] F. Pia.

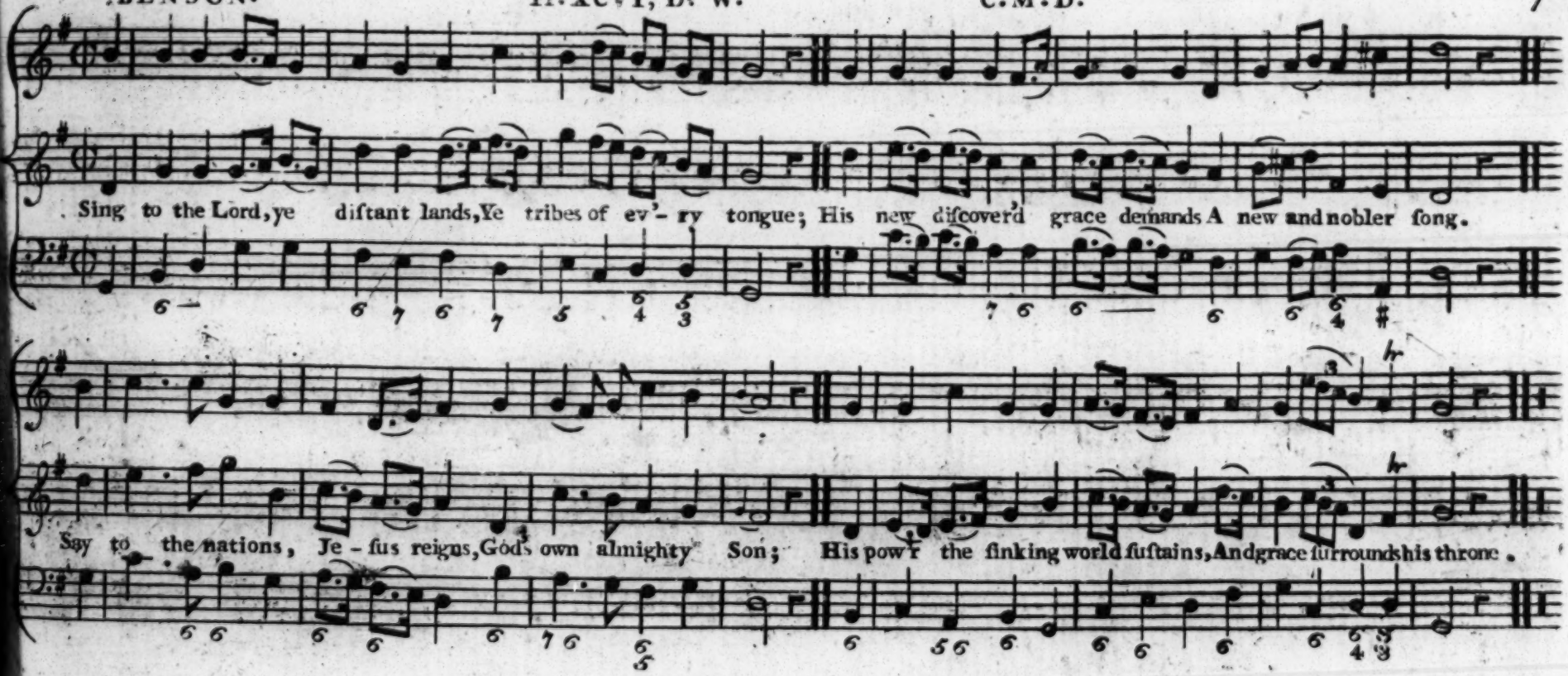
day. With pitying eyes the Prince of Grace Be-held our helpleſs, help-leſs grief, He ſaw, and O a-mazing love! He came, he.


came to our re - lief; Down from the ſhining ſeats a - bove, With joyful, joy - ful haſte he fled; Enter'd the grave in mortal fleſh, And dwelt, &
Vivace For.
dwelt, and dwelt among the dead. Oh! Oh! for this love let rocks & hills Their laſting ſilence break, Their laſting ſilence break, their ſilence break

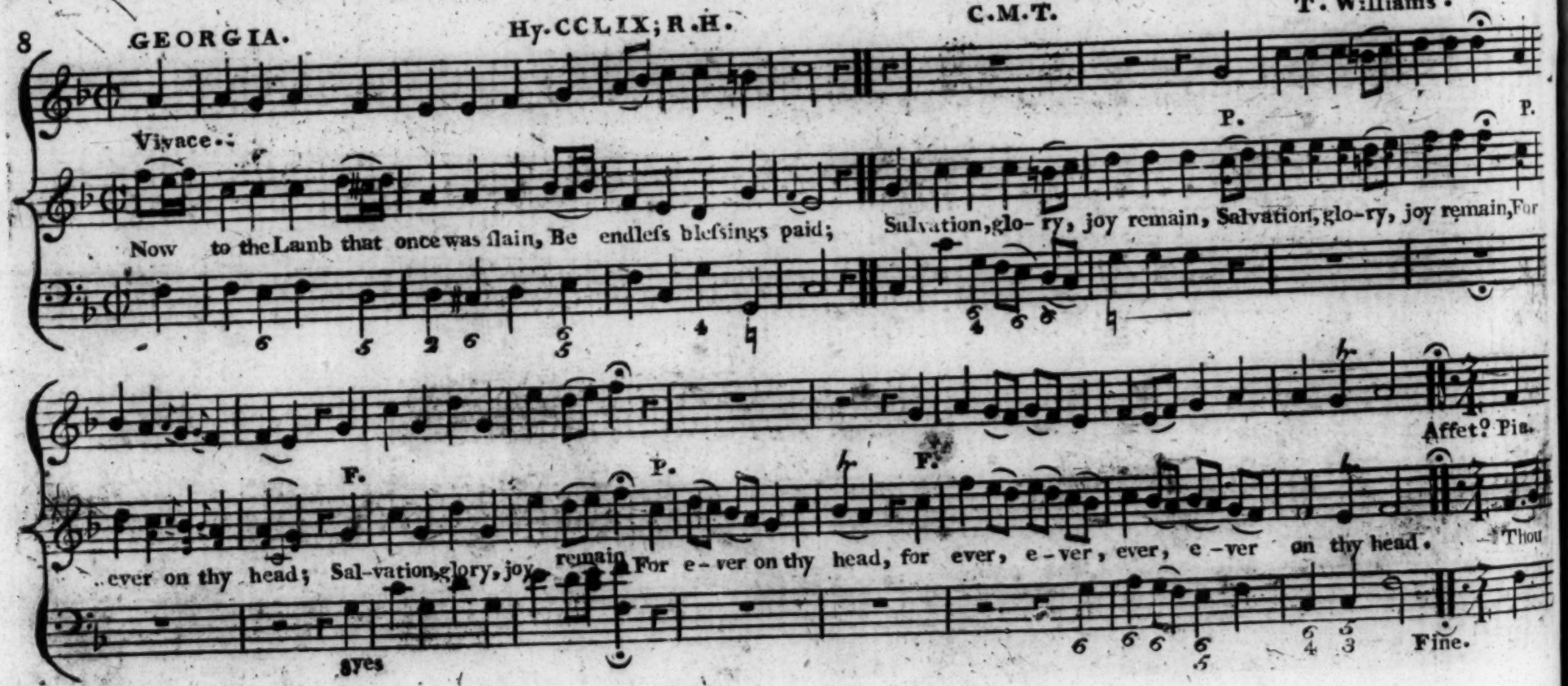

4
:S:
Repeat F.
And Pia.
Oh for this love! Pia.
F.
And all harmonious hu-man tongues The Sa-viour's praiſes ſpeak. Angels, aſ-ſiſt our migh-ty joys, Strike all your harps, your harps of
:S:
P.
F.
gold; But when you raiſe your higheſt notes, your higheſt notes, His love, his love, His love can neer be told, His love can neer be told.

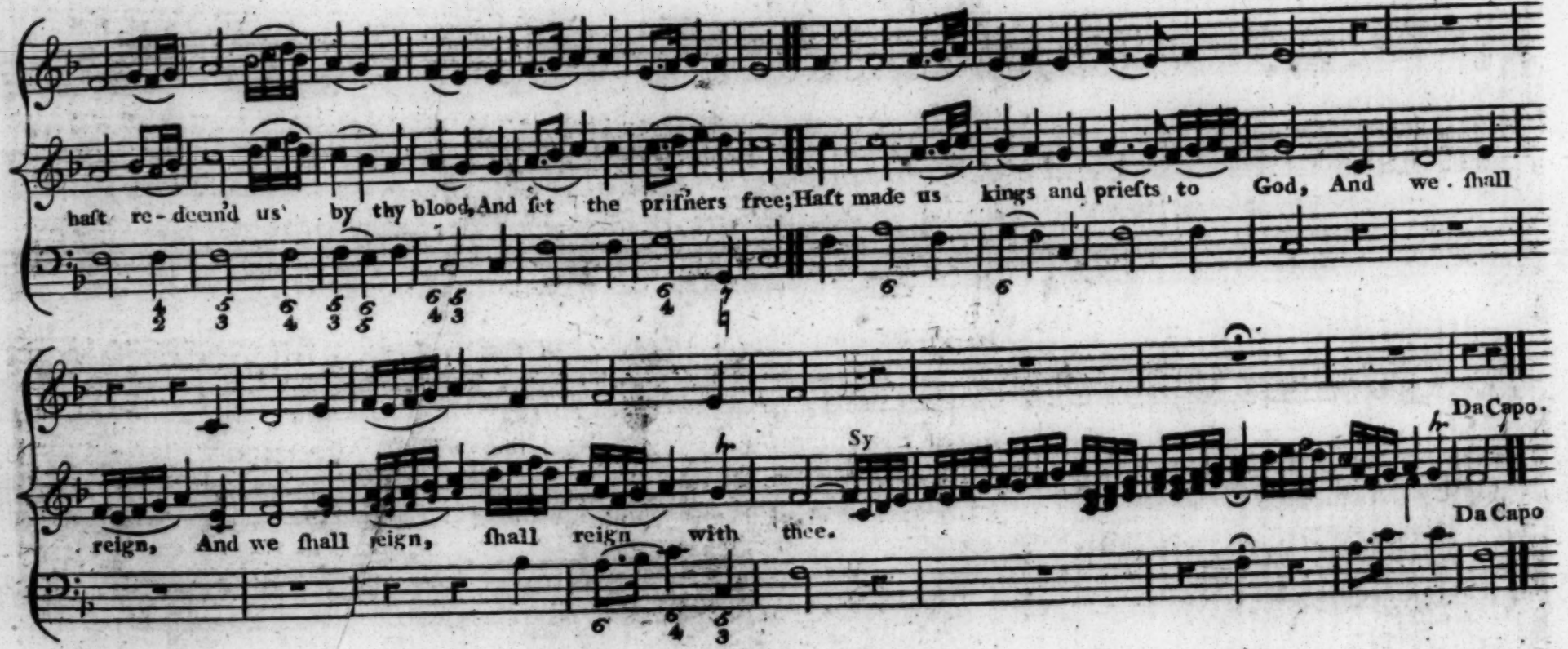

P.
F.
From thee, my God, my joys shall rise, And run e-ternal rounds; Be-yond the limits of the skies, And all cre-a-ted bounds. The
P.
F.
holy triumphs of my soul Shall death itself out-brave, Leave dull morta-li--ty behind; And fly beyond the grave.


BRABROOK.
Pt. LXXI; (2d Pt.) Dr. W.
C. M. D.
H. E.
P.
F.
P.
F.
My Saviour, my almighty Friend,
Where
P.
F.
P.
F.
P.
F.
And


Sing to the Lord, ye diſtant lands, Ye tribes of ev'- ry tongue; His new diſcover'd grace demands A new and nobler ſong.
Say to the nations, Je - ſus reigns, God's own almighty Son; His pow'r the ſinking world ſuſtains, And grace ſurrounds his throne.

GEORGIA. Hy. CCLIX; R.H. C.M.T. T. Williams.




haſt re-deem'd us' by thy blood, And ſet the priſners free; Haſt made us kings and prieſts to God, And we . ſhall
Da Capo.
Sy
reign, And we ſhall reign, ſhall reign with thee.
Da Capo

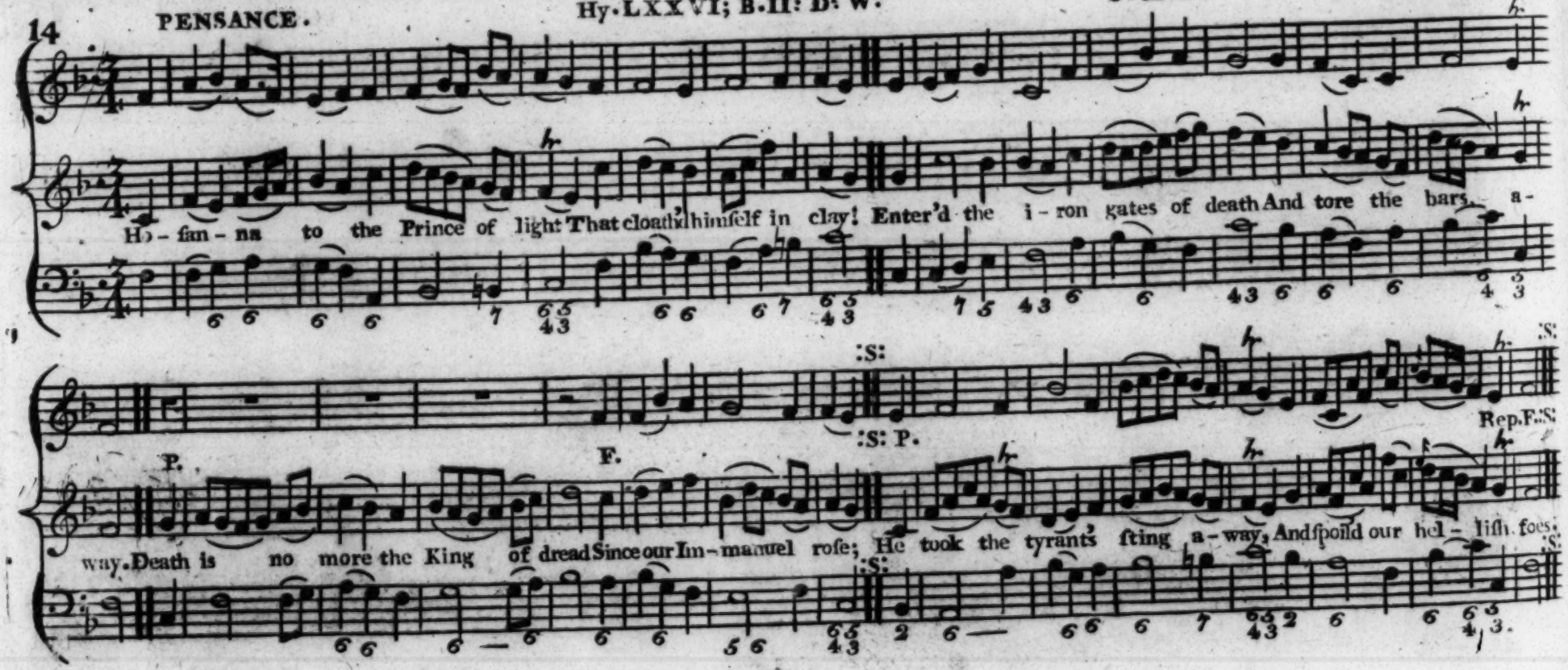
St SEBASTIAN's. Hy. CCCLVII; A.T. C.M.



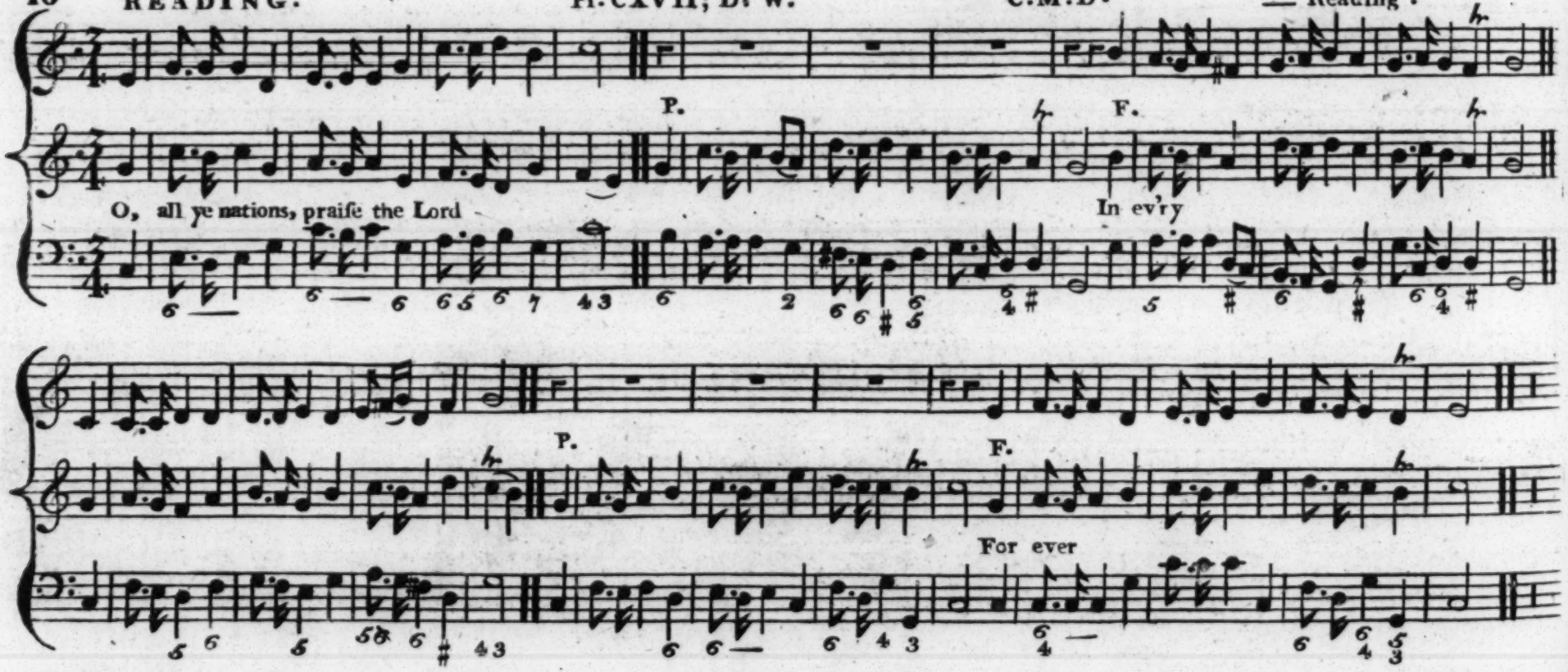



Some Seraph, lend your heav'nly tongue, Or harp of golden ſtring, While I attempt an humble ſong, In honor of my King. Hail,
glorious and co - equal Three! Great e-ver-laſting One! Wor-ſhip and might and majeſ-ty, Are thine and thine a - lone.

PENSANCE. Hy. LXXVI; B. II: Dr W. C. M. D. H. Purcell.




Once more, my ſoul, the ri - - ſing day Sa - lutes thy waking eyes; Once more, my voice, Once
Once more, my
more, my voice, thy tri - - bute pay, thy tri - - bute pay, To him that rolls the ſkies.
voice, Once more, my voice, thy tri-bute pay, thy tri - - bute pay To him


P.
F.
O, all ye nations, praiſe the Lord
In ev'ry
P.
F.
For ever

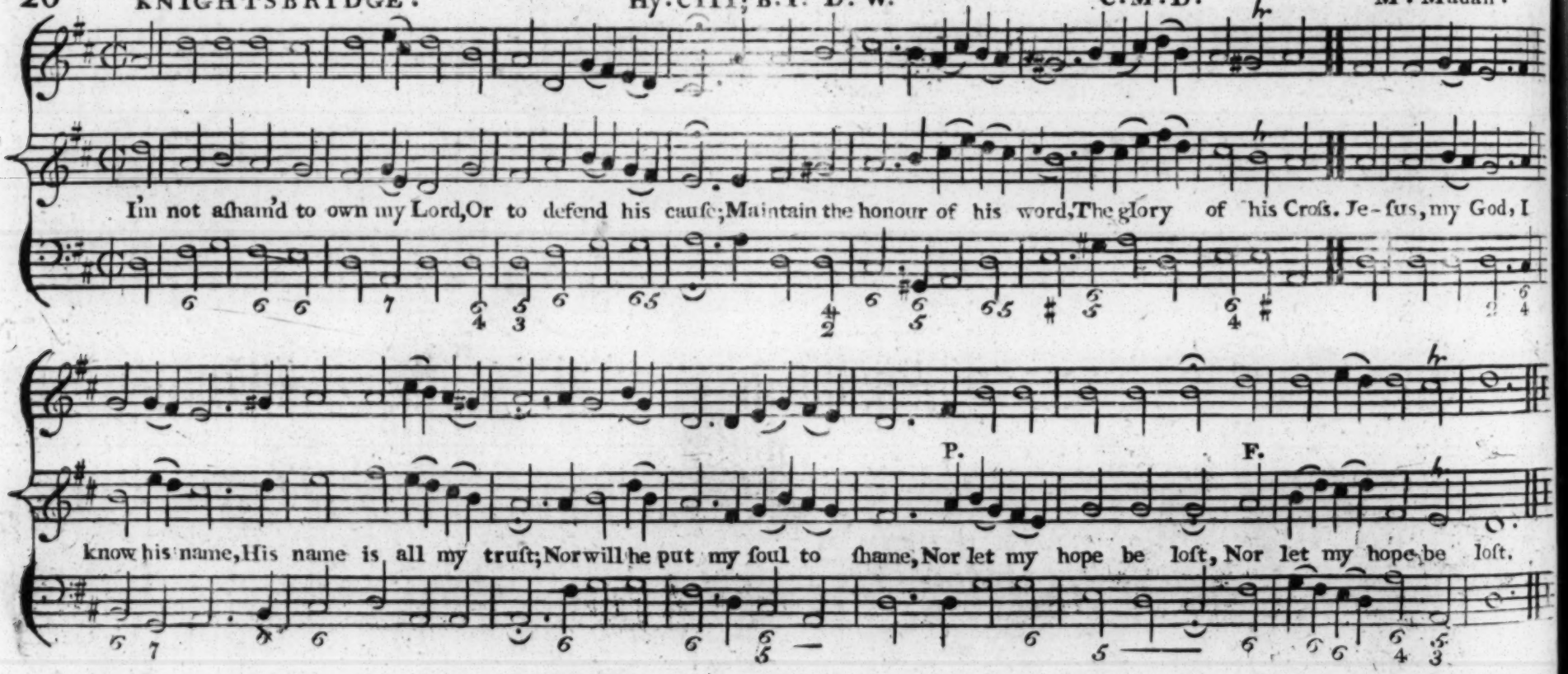

My God, my Portion, and my Love, My e - ver - laft - ing All; I've none but thee in heav'n a - bove, Or
P.
F.
on this earth - ly ball, Or on this earth - ly ball, Or on this earthly ball.

Pſ. XXXIV; (1ſt Pt) Dr W. C. M. D. Dr Pepuſch.



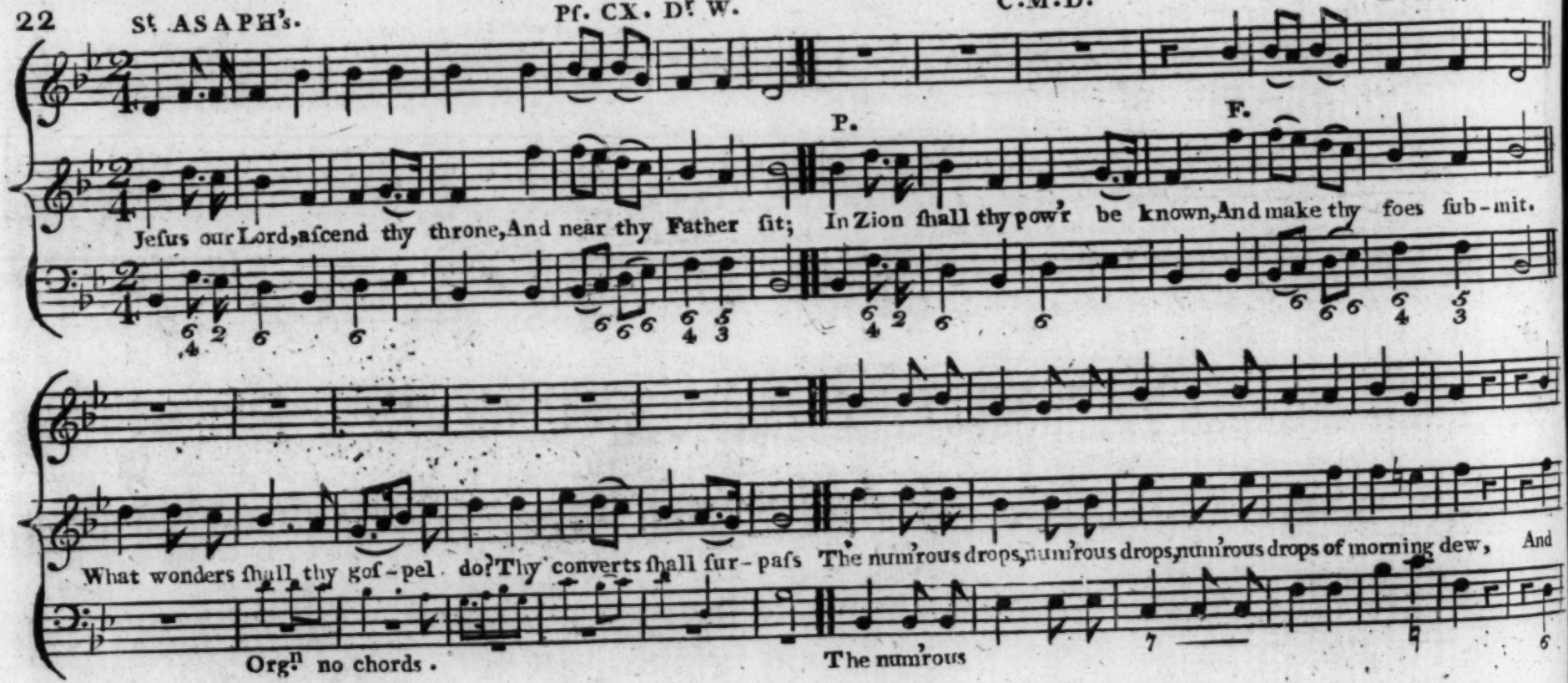

How did my heart rejoice to hear
P.
F.
Adº
How did my heart rejoice to hear
How
WILTON. Pſ. CXLV (2d Pt) Dr W. F. Giardini.
F.
P.
F.
P.
Da Capo.
Sweet is the mem'ry of thy grace; My God, my heav'nly King; Sweet is the mem'ry of thy grace. Let age to age thy righteouſneſs In ſounds of glo-ry ſing;
Fine.
Da Capo.

KNIGHTSBRIDGE. Hy. CIII; B. I: Dr. W. C.M.D. M. Madan.



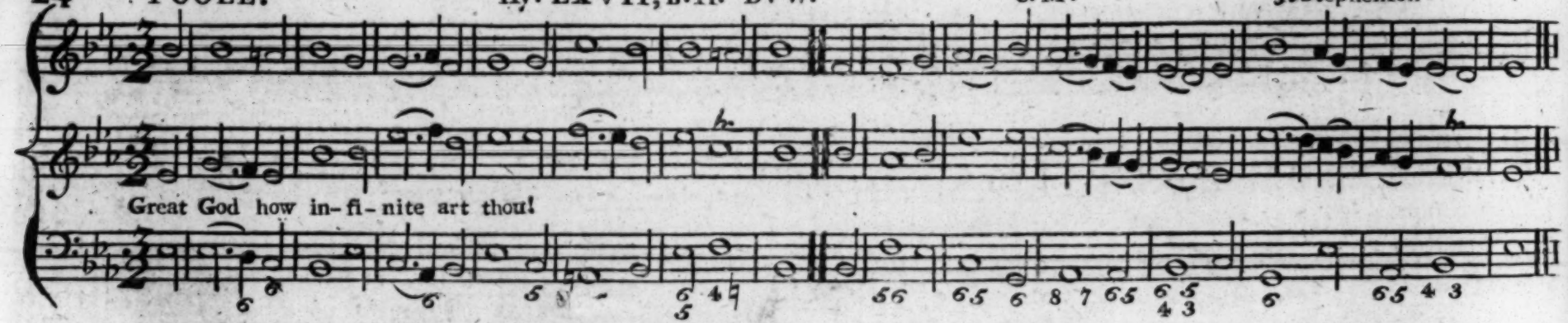

Great is the Lord, his works of might Demand our nobleſt ſongs; Let his aſ-ſembled ſaints u-nite Their har-mo-ny of tongues.
P.
F.
Great is the mer-cy of the Lord, He gives his children food; And e-ver mindful of his word, He makes his promiſe good.

St. ASAPH's. Pſ. CX. Dr. W. C.M.D. B. Milgrove.



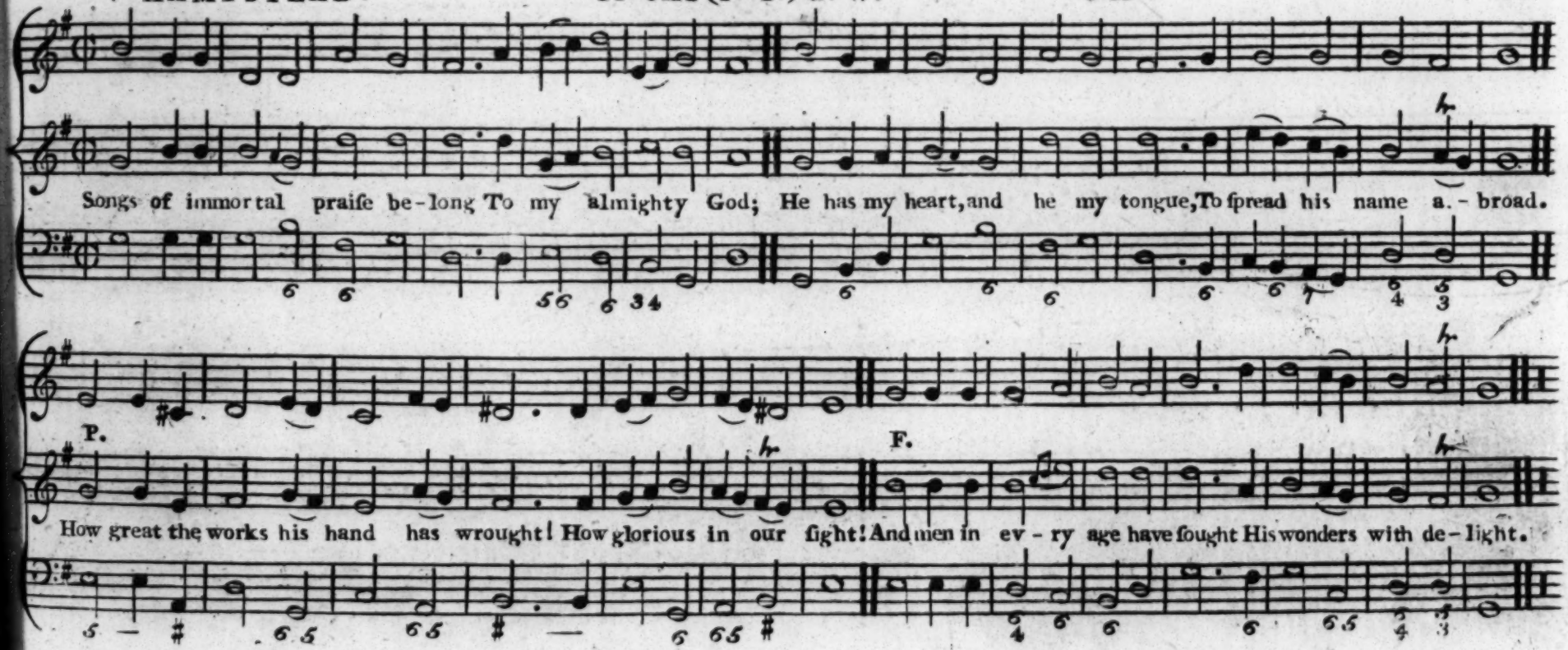

P. F. P. F.
make thy foes ſub-mit. Halle-lujah Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah.
EVERSLEY. Hy.VI; B.I: Dr. W. C.M. Dr. Nares.
Great God, I own thy ſentence juſt,

POOLE. Hy. LXVII; B. II: Dr. W. C. M. J. Stephenson.



WALTHAM. Hy. XVII; Bk. I: Dr. W. C. M. J. Green.




Songs of immortal praiſe be-long To my almighty God; He has my heart, and he my tongue, To ſpread his name a.-broad.
P.
F.
How great the works his hand has wrought! How glorious in our ſight! And men in ev-ry age have ſought His wonders with de-light.

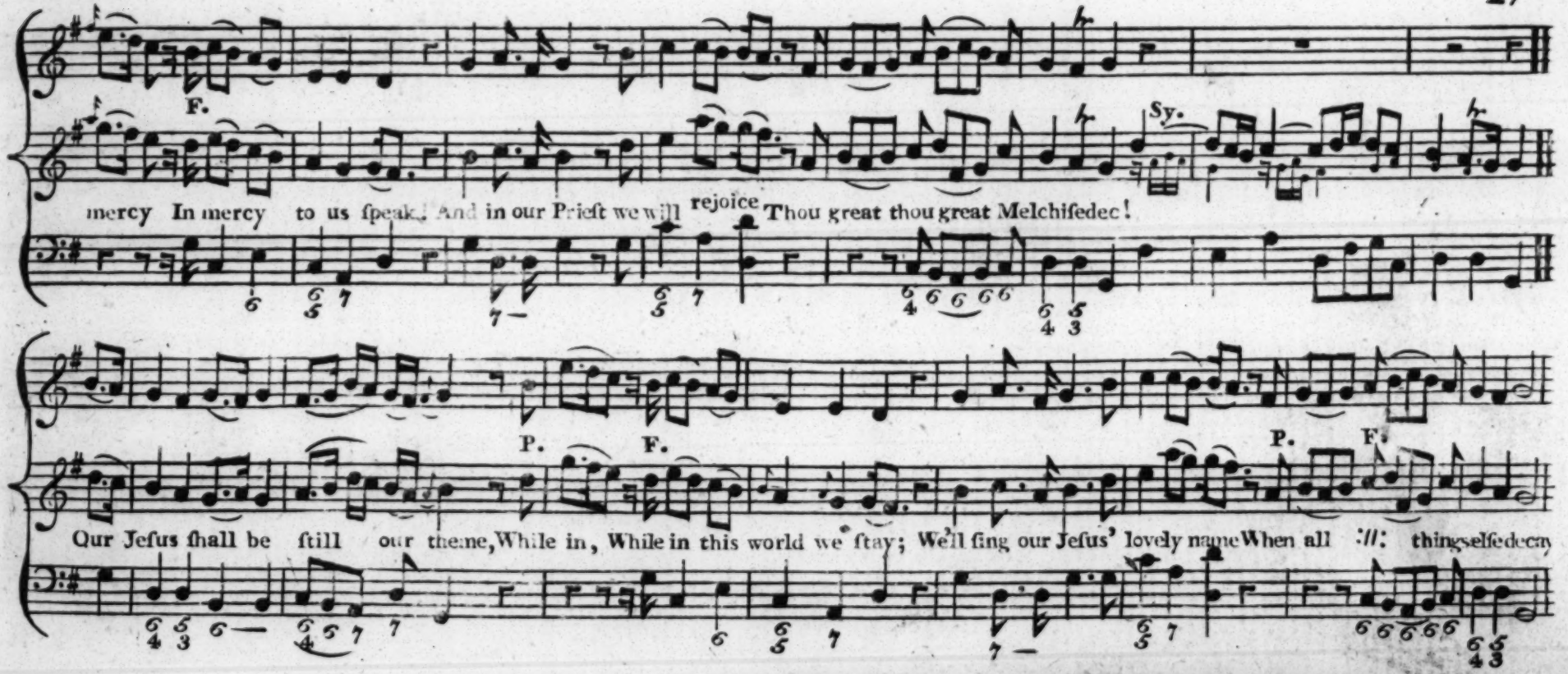
WHITEHALL.

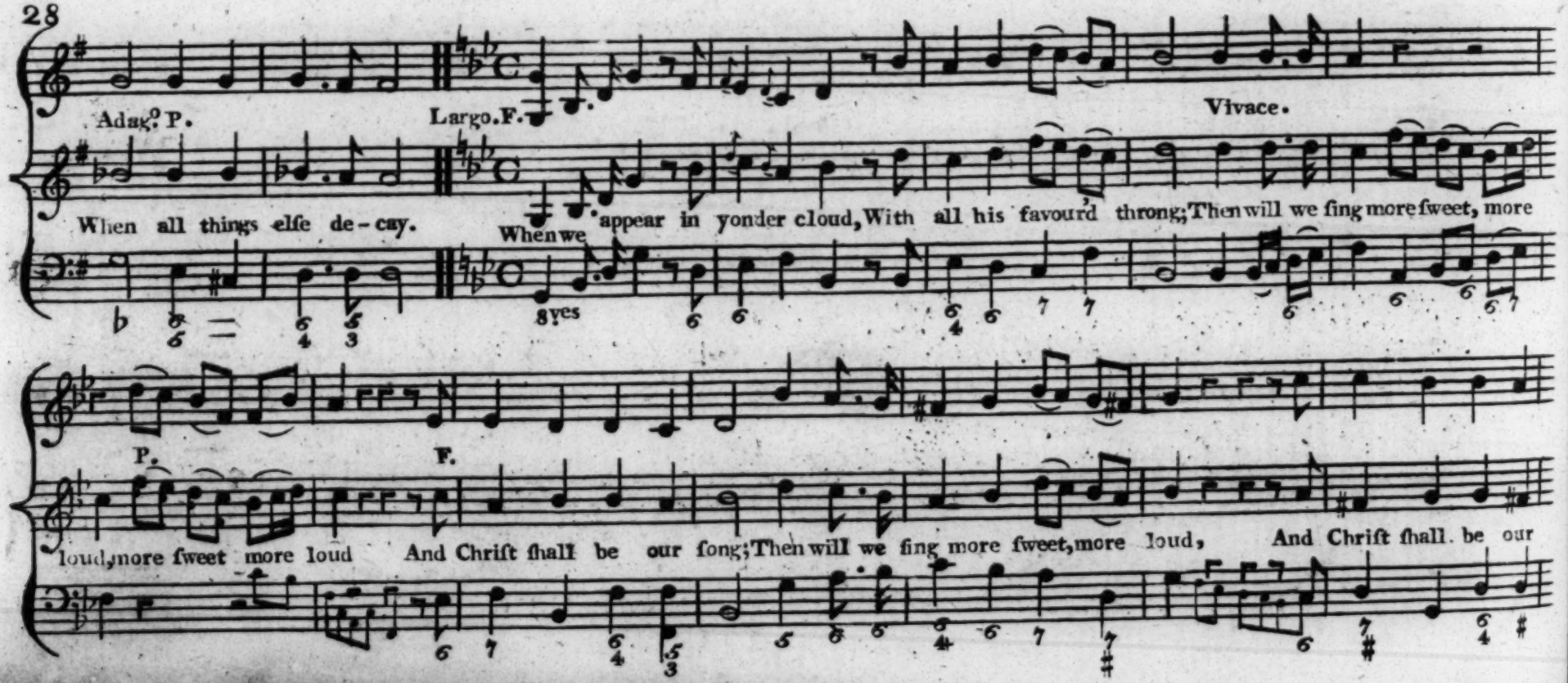
Hy. V; B. II: G. W.

C. M. T.

F. Remy.




F.
Sy.
mercy In mercy to us ſpeak, And in our Prieſt we will rejoice Thou great thou great Melchiſedec!
P.
F.
P.
F.
Our Jeſus ſhall be ſtill our theme, While in, While in this world we ſtay; We'll ſing our Jeſus' lovely name When all :||: things elſe decay


Adag.o P.
Largo.F.
Vivace.
When all things elſe de-cay.
When we appear in yonder cloud, With all his favourd throng; Then will we ſing more ſweet, more
P.
F.
loud, more ſweet more loud And Chriſt ſhall be our ſong; Then will we ſing more ſweet, more loud, And Chriſt ſhall be our


ſong Then will we ſing, Then will we ſing, Then will we ſing more ſweet, more loud, Then will we ſing more ſweet, more loud, And
Then
Then
Chriſt ſhall be our ſong. Then will we ſing more ſweet, more loud, And Chriſt ſhall be our ſong, And Chriſt ſhall be our ſong.

30

MORNINGTON.

Hy. XLVII; B.II: Dr W.

C.M.

If. Smith.



ALTON.

Pf. CXXVI; Dr W.

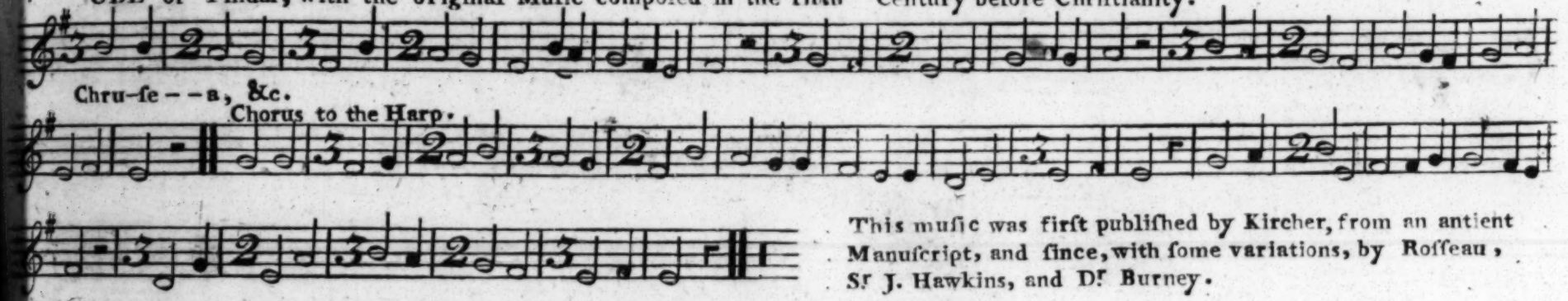
C.M.

W. Selby.



PLATE I. Specimens of Antient Greek Muſic in Modern Characters. (To face Page 30.)

ODE of Pindar, with the original Muſic compoſed in the fifth Century before Chriſtianity.



This muſic was firſt publiſhed by Kircher, from an antient Manuſcript, and ſince, with ſome variations, by Roſſeau, Sr J. Hawkins, and Dr Burney.

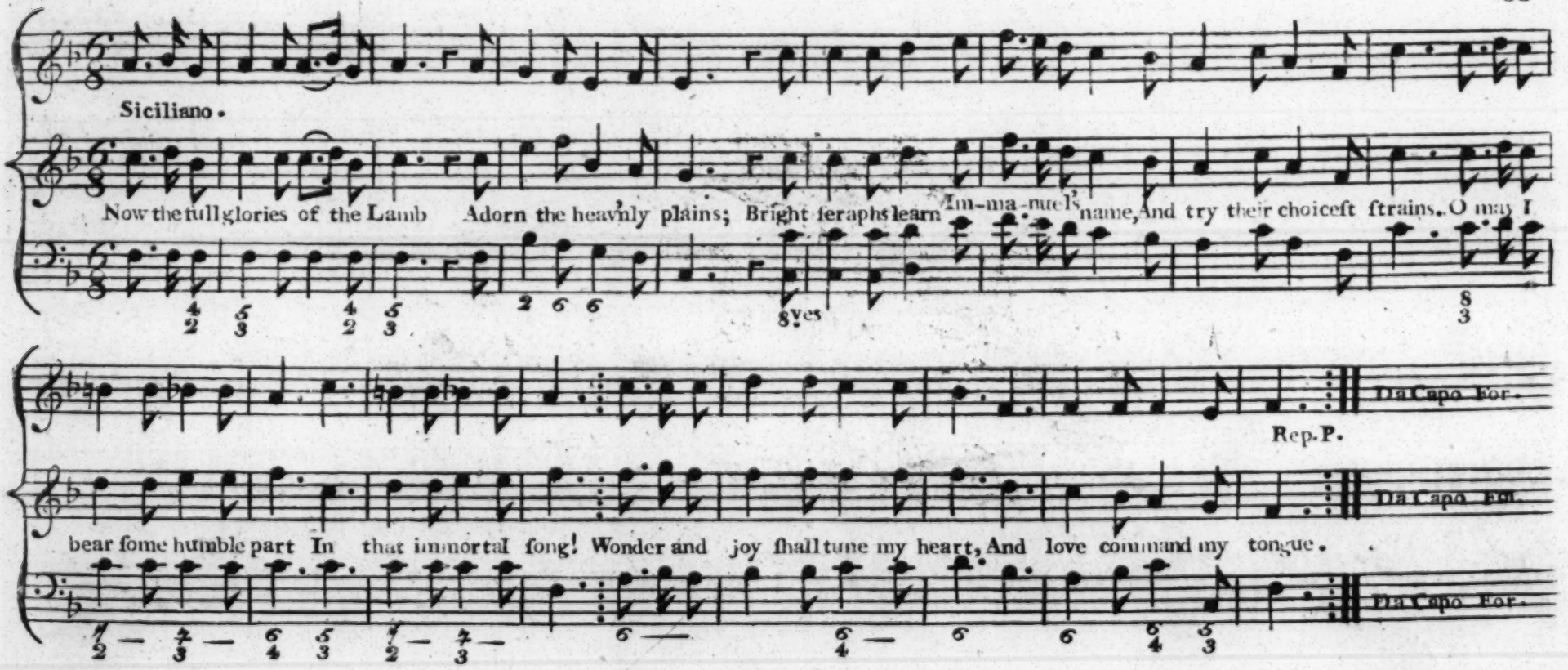
HYMN to Calliope and Apollo, by Dionyſius, another Greek Poet of antiquity.



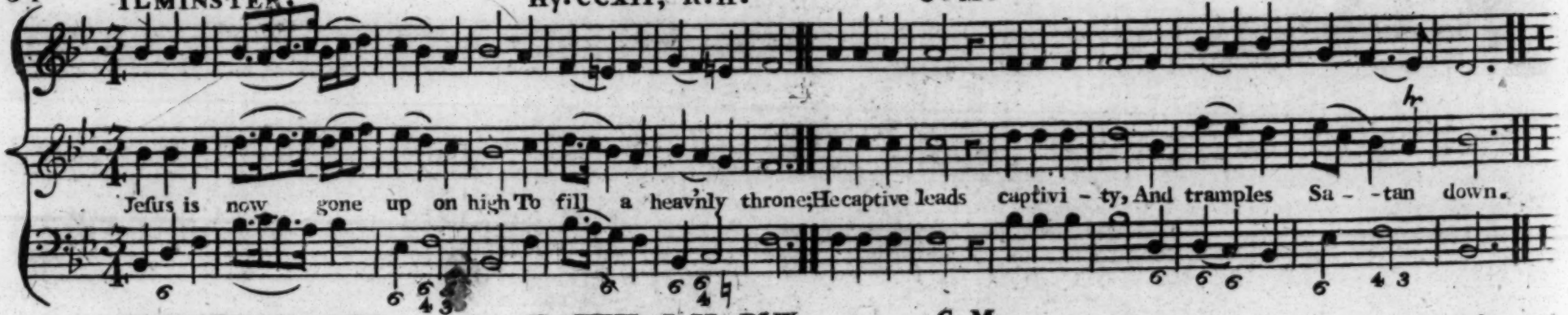
This Hymn, with the antient notes, was found in an antient manuſcript belonging to Abp. Uſher, in another belonging to Cardinal St. Angelo at Rome, and in a third in the library of the King of France at Paris. See Burney's Hiſt. Vol. I. page 87 and ſeq.


Adᵗ Maeſtoſo.
Father, Father, how wide thy glo-ry ſhines! How high thy wonders riſe! Known thro' the earth by thouſand ſigns, By thouſand thro' the
P.
Rep. F.
ſkies; Thoſe mighty orbs proclaim thy pow'r, Their motions ſpeak thy ſkill; And on the wings of ev'-ry hour We read thy patience ſtill.
Fine.

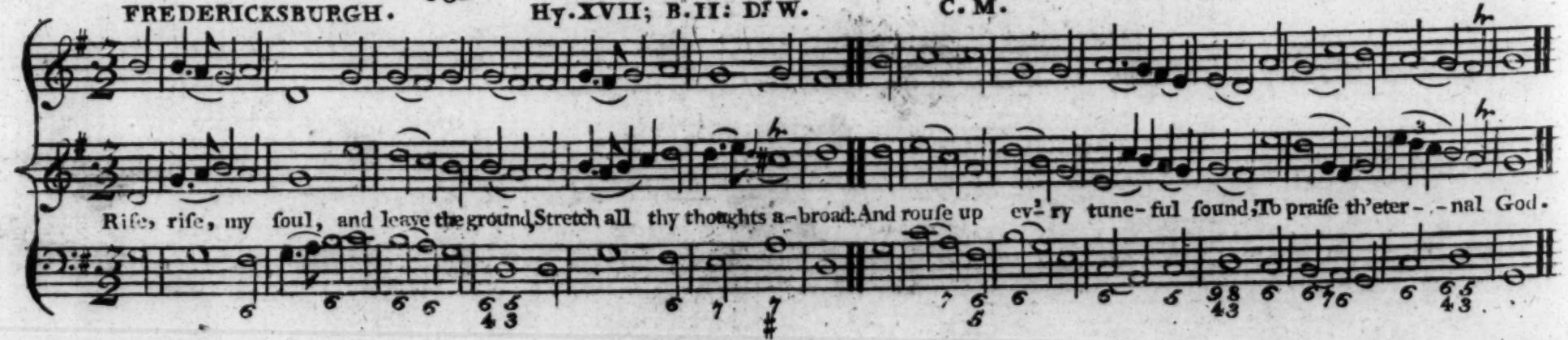

Andante.
But when we view thy great de-ſign To ſave re-bellious worms, Where vengeance and com-paſ-ſion join In their di-vi-neſt forms;
8ves
P.
F.
Here the whole De-i-ty is known, Nor dares a creature gueſs, Which of the glo-ries brighteſt ſhone, The juſtice or the grace.


Siciliano.
Now the full glories of the Lamb Adorn the heavnly plains; Bright ſeraphs learn Im-ma-nuel's name, And try their choiceſt ſtrains. O may I
8ves
Da Capo For.
Rep. P.
Da Capo For.
bear ſome humble part In that immortal ſong! Wonder and joy ſhall tune my heart, And love command my tongue.
Da Capo For.

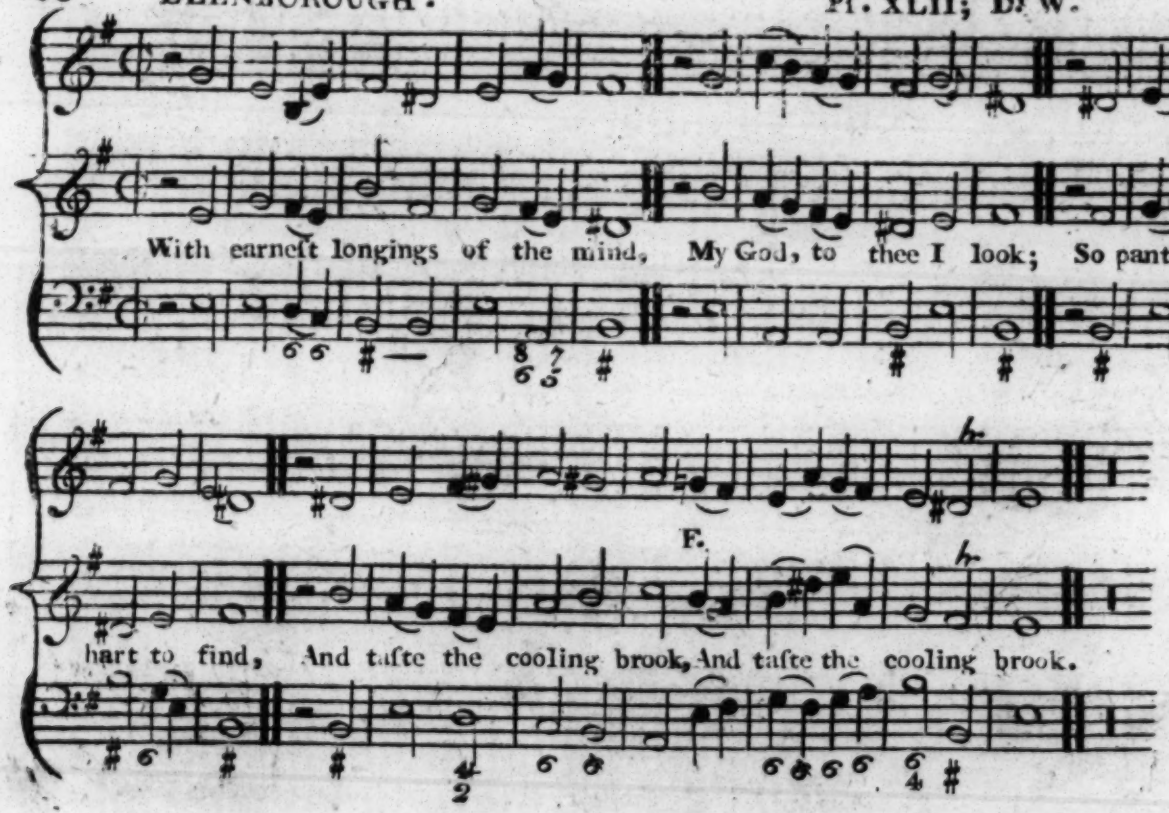
ILMINSTER. Hy. CCXII; R.H. C. M.



FREDERICKSBURGH. Hy. XVII; B. II: Dr W. C. M.




P.
Come, let us join our chear-ful songs With an--gels round the throne; Ten thousand thousand are their tongues, But all their
F.
Ver. 2. Line 3.
joys are one: Ten thou-sand thousand are their tongues, But all their joys are one. Worthy y. Lamb &c. Worthy the Lamb &c.



When ſhall I ſee thy courts of grace,
And meet my God again;
So long an abſence from thy face,
My heart endures with pain.

But why, my ſoul, ſink down ſo far
Beneath this heavy load?
Why do my thoughts indulge deſpair,
And ſin againſt my God?

Hope in the Lord whoſe mighty hand
Can all thy woes remove:
For I ſhall yet before him ſtand,
And ſing reſtoring love.


TUNBRIDGE.
Hy. LXXIX; B.I: Oln.
C.M.
P.
F.
There is a fountain fill'd with blood
And sinners
GROVE-HOUSE.
Hy. CCLXXIX; J.R.
C. M.
P.
F.
P.
F.
It is the Lord, It is the Lord enthron'd in light

LAMBETH. Hy. IX; J.R. C.M.D. C. Lockhart.





PLATE II. (To face Page 39.)

Notation of ſome of the Jewiſh Muſical Accents, as Kircher ſays they were ſung in the Italian & German Synagogues. See P. 28.



An idea of the Character of the Ambroſian Chant, from Dr Burney. See Page 34 of this Eſsay.



The Hymn of St John Baptiſt, from which Guido took his method of Solmization. See Page 39.



New Zealand Counterpoint.



Harmony of the Indians of Norfolk ſound. See P. 28.



ARUNDEL. Hy. CLXV; B.II: Dr W. C.M.



BROOMSGROVE. Hy. XCI; B.II: Dr W. C.M.



St PETER's. Hy. XIII; B. III: Oln. C.M. W. Shrubsole.



St BARNABAS? Hy. LXXXIV; Ly. H. C.M. E. Perronet.

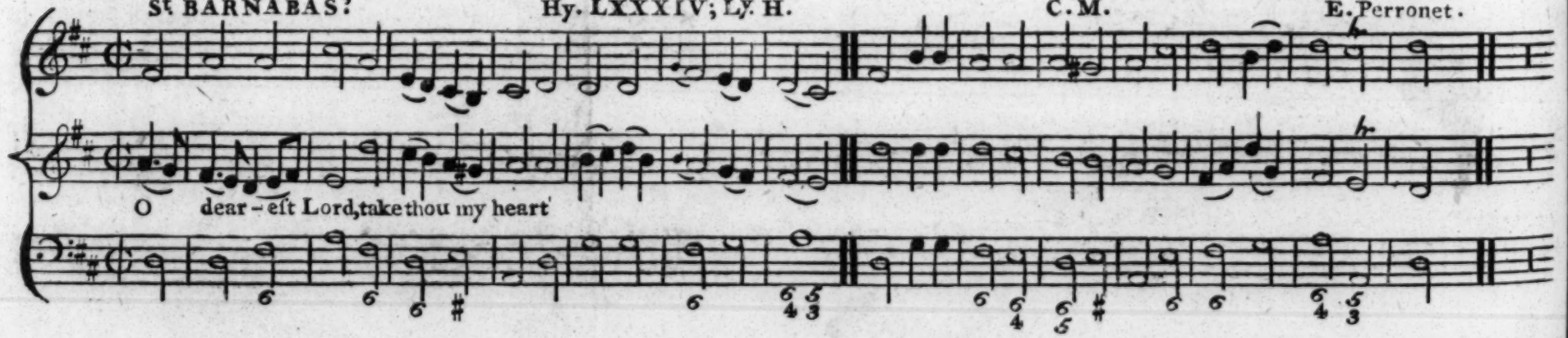


PLATE III. Specimens of the first attempts at Counterpoint, chiefly taken from Dr Burney. (To face Page 40.)



THOMPSONS' CATALOGUE OF SACRED MUSIC,

Publiſhed and Sold at their Muſic Warehouſe — No. 75, St. Paul's Church Yard — LONDON.

PSALMODIA EVANGELICA, a complete ſet of Pſalm & Hymn Tunes for Public Worſhip: containing a greater number and variety than any former Collection, with Words adapted to each Tune: the whole ſet for 3 Voices, and figured for the Organ, by T. Williams. 2 vol. each	5	0
NB. To vol. 1. is prefixed an Introduction to Singing, & to vol. 2. an Hiſtoric Eſsay on Church Muſic. This work alſo has been pronounced "the completeſt collection" extant, and contains above 400 Tunes. See Analytical Review, vol. 6.		
Pſalmody in Miniature, by A. Williams, 5 Bks bound –	3	0
Williams's Chriſtmas Anthem, "Comfort ye my people"	1	6
——— "Ariſe ſhine, O Zion" –	0	6
——— New Year's Ode, "Houſe of our God" –	1	0
——— Eaſter Anthem, "This is the Day" – –	0	6
——— Introduction to Pſalmody in Miniature –	0	6
Wainwright & Ganthony's Eaſter Anthems – – each	1	6
Voluntaries by Alcock, Boyce, S. Goodwin (2 Bks.) W. Goodwin, Green, Stanley (3 Bks) and Travers, each Bk	5	0
50 double and ſingle Chants – – – – – – – –	2	0

Dr. Alcock's Anthems and Burial Service, 3 Bks. each	7	0
Alcock's Feſtival Anthems – – – – – – – – – –	3	0
Adams's Pſalmiſt's Companion, with Additions – –	7	6
Aſylum Hymns and Anthems – – – – – – – –	2	0
Cuzens's Portſmouth Harmony, 2d. Edn with a Supt –	4	0
——— Divine Harmony, being Anthems, &c. Bk. 2.	4	0
——— Anthems – – – – – – – – – – Bk. 3.	5	0
Key's 8 Anthems, Te Deum and Jubilate – Bk. 1.	6	0
——— 11 Do. – – – – – – – – – Bk. 2.	7	6
——— 5 Do. 4 Collects, 20 Pſalm Tunes, &c. Bk. 3.	6	0
——— 5 Do. 4 Hymns, 10 Pſalm Tunes, &c. Bk. 4.	6	0
Magdalen Hymns and Ode – – 2 Bks. – each	2	0
Millgrove's Hymns – Bk. 1. and 2. – – each	2	0
——— – Bk 3 – – – – – –	6	0
Organiſt's Pocket Companion by S. Goodwin – –	2	6
Stephenſon's Church Harmony – – – – – –	5	0
J. Smith's Pſalms and Anthems, 3 Bks – – each	5	0
Sacred Pocket Companion, containing ſelect Hymns for 1 & 2 Flutes, with Words – – – – – –	2	6


P.
High let us ſwell our tuneful notes, And join th'angelic throng; For an-gels no ſuch love have known, For an-gels no ſuch
F. P. F.
love have known, T'awake a chearful ſong, T'awake a chearful ſong: For angels no ſuch love have known T'awake a chearful ſong.

RUTLAND. Hy. CLXII; R.H. S.M.

P. F.

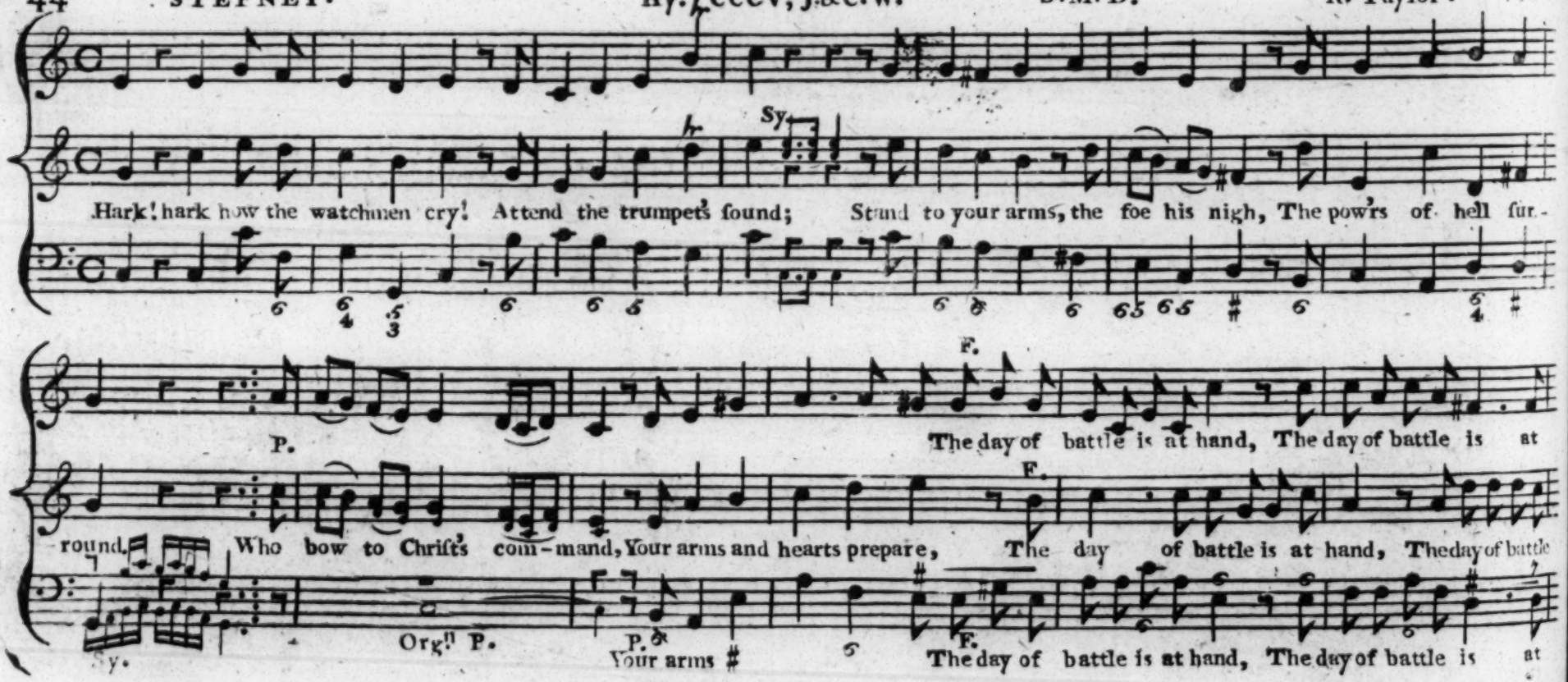
Come ye that love the Lord

Join in

TIGRIS. Hy. LXXXIV; B.II: Dr. W. S.M. R. Taylor (Chester)

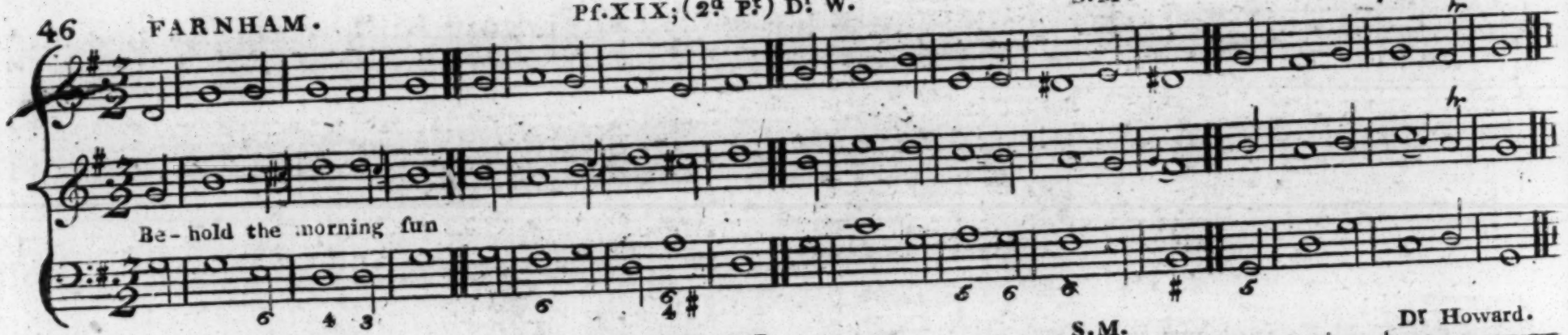
Come all har-monious tongues


P.
F.
Awake and ſing the ſong Of Moſes and the Lamb; Wake ev'ry heart and ev'-ry tongue, To praiſe the Saviours' name, To
P.
F.
praiſe the Saviours' name, To praiſe the Saviours' name; - Wake ev'ry heart and ev'- ry tongue, To praiſe the Saviours' name.


Sy.
Hark! hark how the watchmen cry! Attend the trumpet's sound; Stand to your arms, the foe his nigh, The pow'rs of hell sur-
P.
F.
The day of battle is at hand, The day of battle is at
round. Who bow to Christ's com-mand, Your arms and hearts prepare, The day of battle is at hand, The day of battle
Org.ll P.
P.
Your arms
F.
The day of battle is at hand, The day of battle is at


hand, Go forth, Go
Sy.
is at hand, Go forth to glorious war, Go forth to glorious war.
hand, Go forth, Go
BARTON.
Hy. CX; B. II: Dr W.
S. M.
B. Cuzens.
And must this bo- - dy die?

46 FARNHAM. Pf. XIX; (2d Pt) Dr W. S.M. J. Playford.



St BRIDE's. Hy. DXXI; J. R. S.M. Dr Howard.

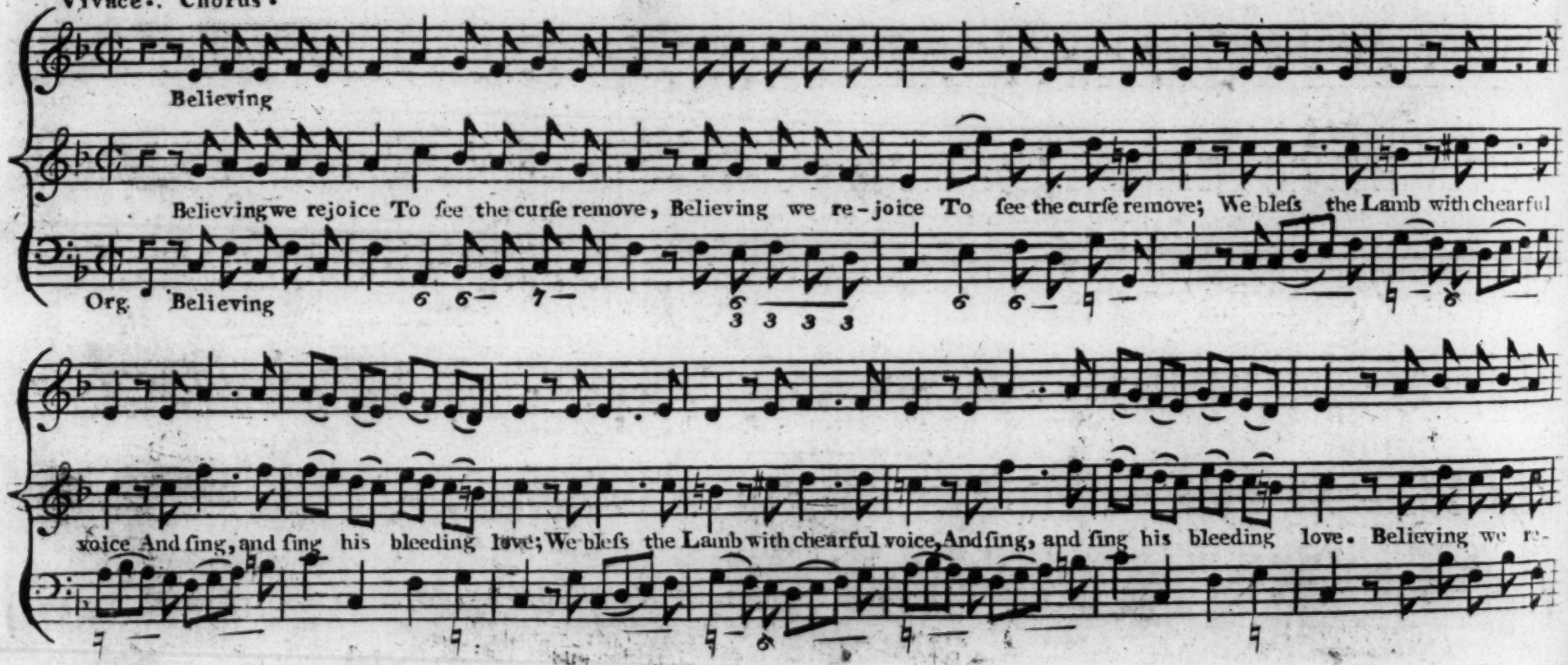



Moderato.
On Jewiſh altars
Could give the guil - ty
Not all the blood, not all the blood of beaſts On Jewiſh al - tars, on Jewiſh altars ſlain, Could give the guil - ty
Org.
Not all the blood
On Jewiſh altars
Could give the
1.
2.
conſcience peace, or waſh, or waſh a - way the ſtain.
- way the ſtain.
Volti


But Chriſt the heav'n - ly, heav'n - ly Lamb, Takes all our ſins, our ſins - a - way;
A ſa - cri - - fice of
Cr. n
ſa-crifice of nobler name,
And richer
no - bler name, And rich - er, rich - er blood than they.
blood than they.
A ſa-crifice of nobler name,&


Sy.
Solo.
Andante.
My faith would lay her hand On that dear head of thine, While like a pe-nitent I
Org.
Sy.
ſtand, And there confeſs my ſin.
My ſoul looks back to ſee The bur - dens thou didſt
Sy.
bear When hang - ing on the cur-ſed tree, And hopes, and hopes her guilt was there.

Vivace. Chorus.




joice to ſee the curſe remove; Believing we re-joice To ſee the curſe remove; We bleſs the Lamb with chearful voice, And ſing and
Ad.°
ſing his bleeding love; We bleſs the Lamb with chearful voice, And ſing and ſing his bleeding love, his bleed-ing love.

EPPING. Hy. CLXXV; R. H. L. M. C. B.



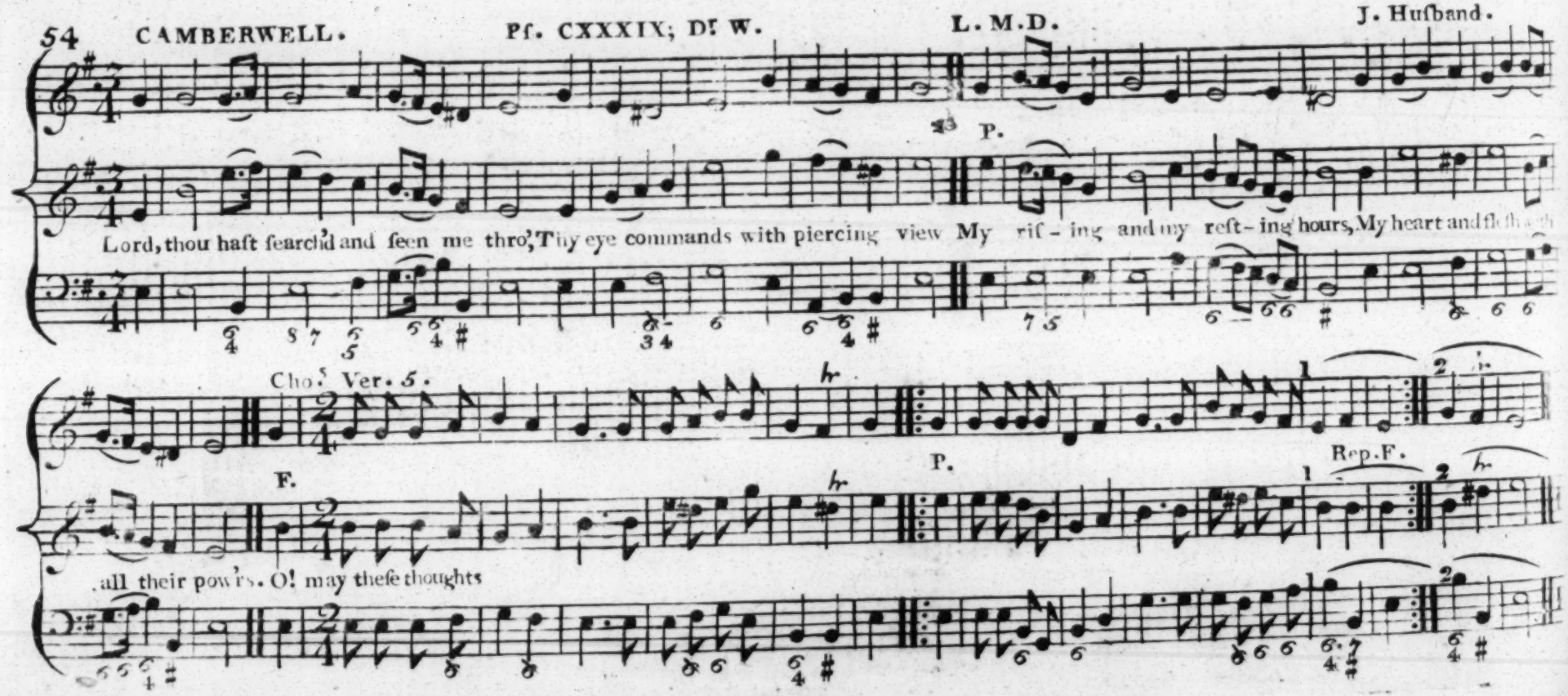
HEATHFIELD. Hy. CLXXIV; R.H. L. M. T. Williams.



St JUDE's. Hy. CXXXV; B.I; Dr W. L. M.



CAMBERWELL. Pſ. CXXXIX; Dr W. L. M. D. J. Huſband.



FULHAM. Hy. LXXX; 8.I: Dr W. L.M. D. D. Purcell.



SOUTHAMPTON. Pſ. CXXXVI; Dr W. L.M.D. Iſ. Smith.




P.
F.
P.
F.
crown: His mercies ever, ever shall endure, When lords and kings, when lords and kings, when lords and kings – are known – no more.
8ves
BAMPTON.
Pſ. LI; (1ſt pt) Dr W.
L. M.
Dr Rogers.
Shew pi-ty Lord O Lord forgive

LIMEHOUSE. Hy. CXXI; A. & E. L. M. R. Taylor.



QUEBEC. Hy. LXI; B. I: Dr. W. L. M.




Ho ev'ry one that thirsts draw nigh, T'is God invites the fal- -len race; Mercy an l free salvation buy, Buy wine - & milk and gospel grace.
P.
F.
P.
F.
Come to the living waters, come, Sinners obey your Makers call; Return ye weary wandrers home; And find my grace & find my grace reach'd out to all.

PHILADELPHIA. Hy. XIV; B. I: Dr. W. L.M.D.



BRECKNOCK. Hy. CXXXII; B.I: Dr W. L.M. J. Smith.

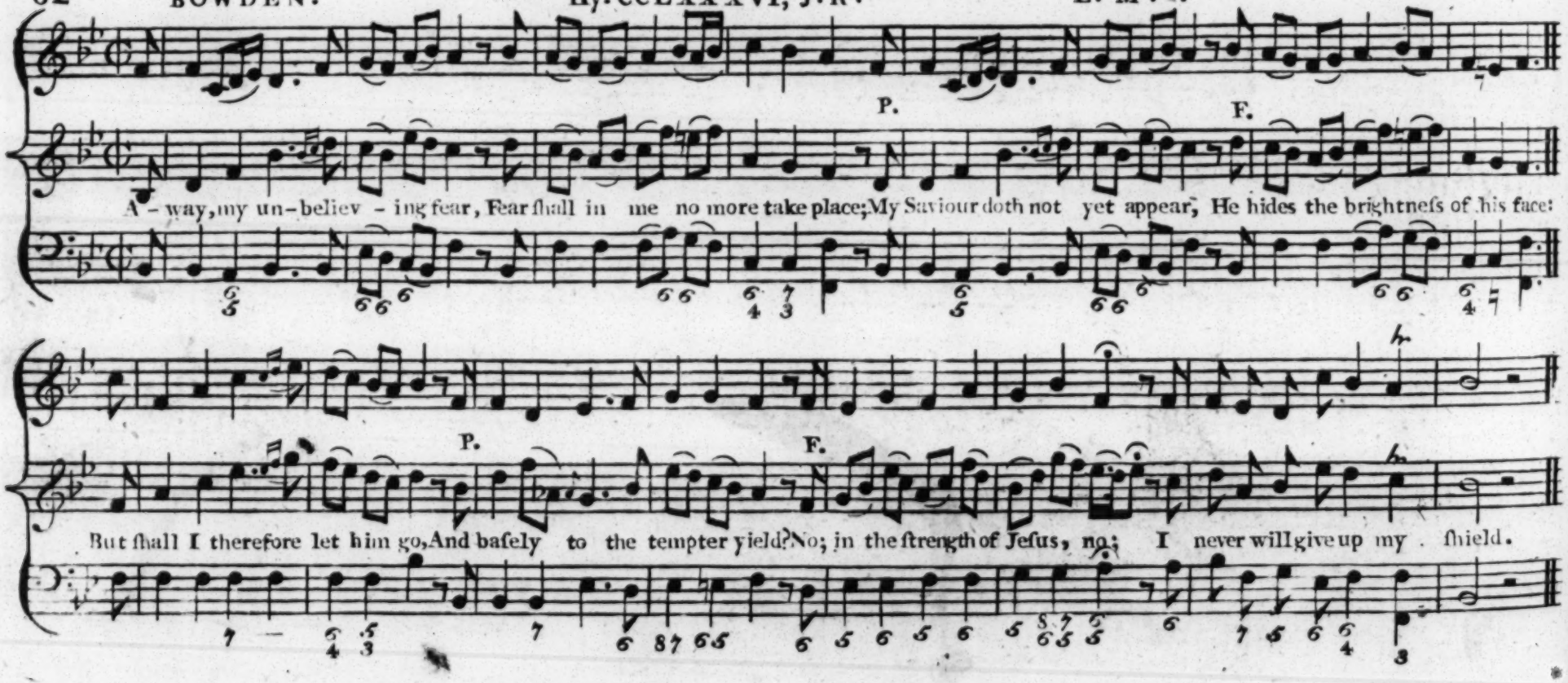
So let our lips and lives confess

MUNICH. Hy. LXXII J.R. L.M. German.

P. F.

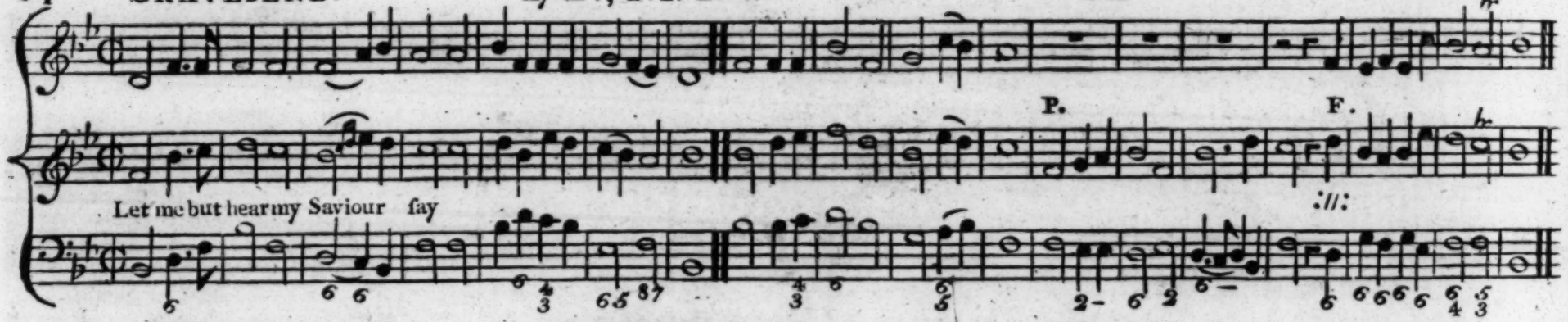
Tis finish'd: tis finish'd: so the Saviour cry'd, And meekly bow'd his head and died: Tis finish'd, yes, the race is run, the battle fought, & vict'ry won.

BOWDEN. Hy. CCLXXXVI; J. R. L. M. T.

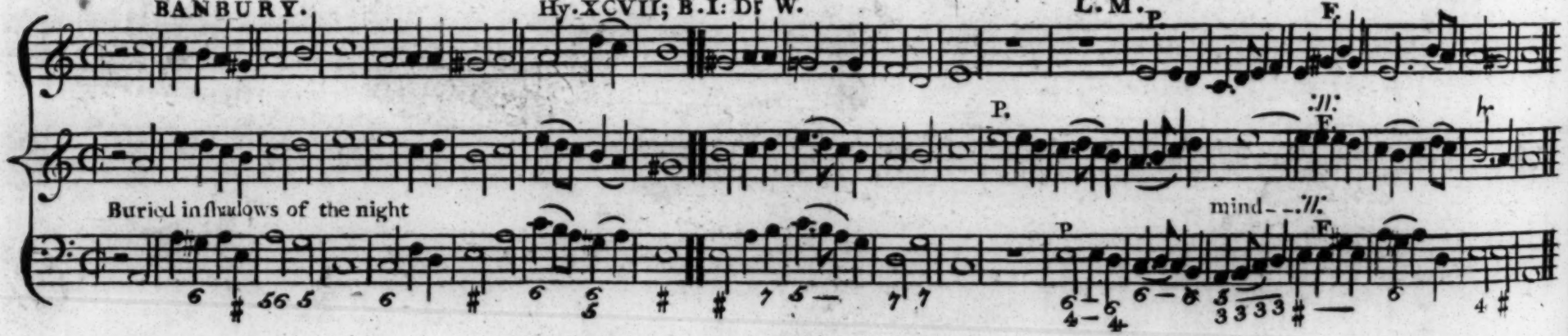



P.
F.
P.
F.
Altho' the Vine its fruit de - ny, Altho' the O - live yield no oil, The withring Fig tree droop and die, The field il - - lude the til - ler's
toil; The empty ftall no herd af - ford, And perifh all the bleating race; Yet will I triumph in the Lord, The God of my fal - vation praife.

GRAVESEND. Hy. XV; B. I: Dr W. L.M.



BANBURY. Hy. XCVII; B. I: Dr W. L.M.



TRURO. Hy. XLVII; B. II: Dr W. L. M.

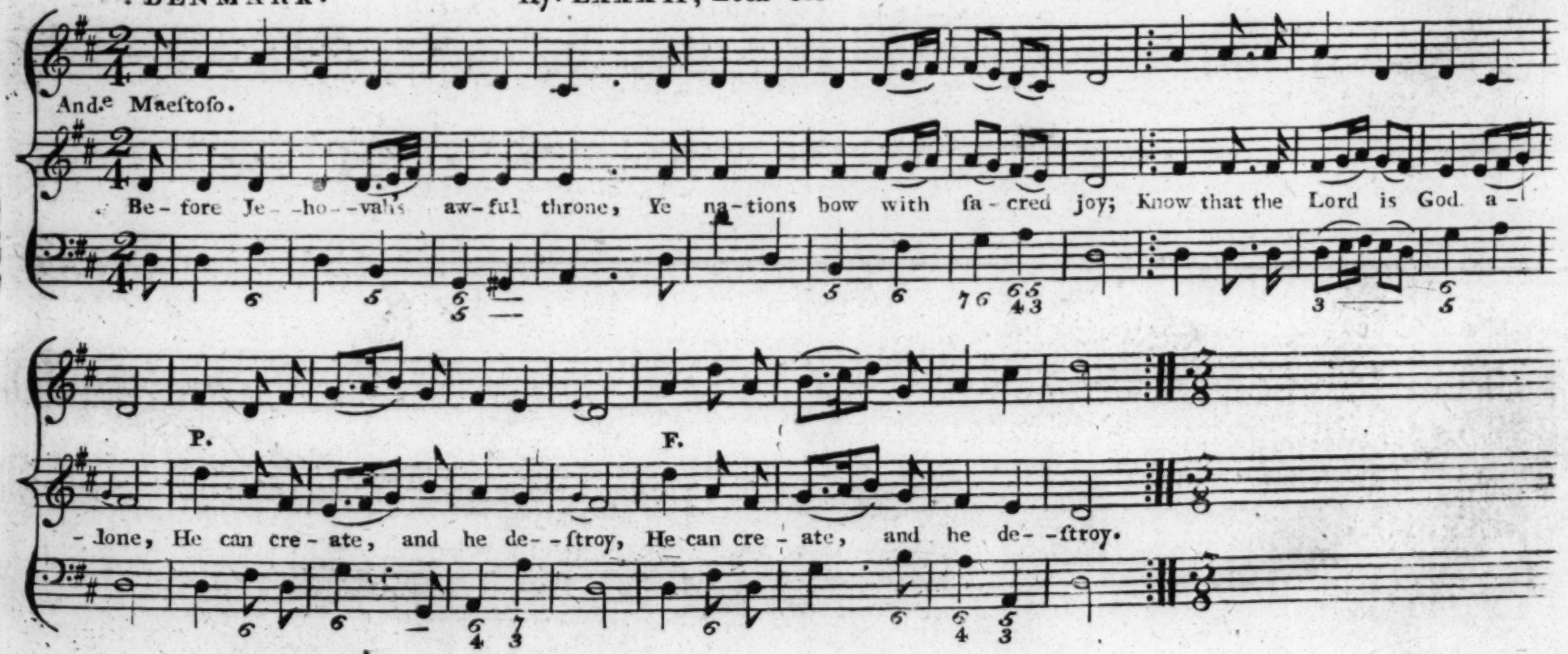
Now to the Lord a no-ble song

KINGSWOOD. Hy. XLVIII; B. I: Dr W. L. M. Coombs.

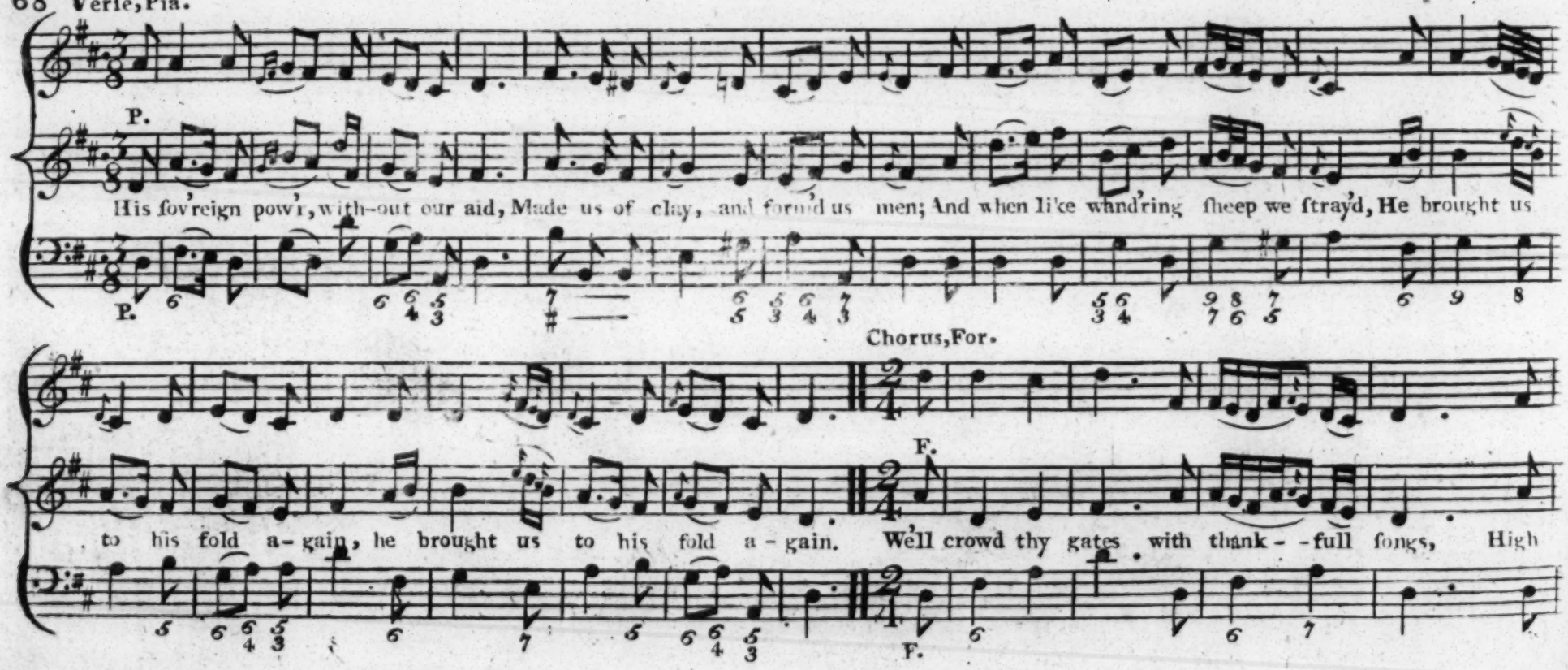
Awake our souls away our fears

66 BROMLEY. Pf. XCII; (1st P.t) Dr. W. L.M. J. Broderip.




And.e Maeſtoſo.
Be- fore Je- -ho- -vah's aw-ful throne, Ye na-tions bow with ſa-cred joy; Know that the Lord is God a-
P.
F.
-lone, He can cre-ate, and he de- -ſtroy, He can cre-ate, and he de- -ſtroy.

Verſe, Pia.


P.
His ſov'reign pow'r, with-out our aid, Made us of clay, and form'd us men; And when like wand'ring ſheep we ſtray'd, He brought us
P.
Chorus, For.
F.
to his fold a-gain, he brought us to his fold a-gain. We'll crowd thy gates with thank--full ſongs, High
F.


P.
as the heavns our voi - - ces raiſe; And earth, and earth, with her ten thouſand thouſand tongues, Shall fill thy
8ves
F.
P.
F.
courts with founding praiſe, Shall fill thy courts with founding praiſe, Shall fill ſhall, fill thy courts with founding praiſe.
8ves
8ves


Wide, wide as the world is thy command; Vaſt as e - ternity, e - ternity thy love; Firm as a rock thy truth muſt ſtand, When
8ves
P.
F.
rolling years ſhall ceaſe to move, ſhall ceaſe to move: When rolling years ſhall ceaſe to move, When rol - - ling years ſhall ceaſe to move.


Great God, my Ma-ker, and my King, Of thee I'll ſpeak, of thee I'll ſing; All thou haſt done, and
P.
F.
all thou doſt, De-clare thee good, pro-claim thee juſt, De-clare thee good, proclaim thee juſt.
8ves

MARTIN's LANE. Hy. CLXVIII; B. II: Dr. W. L.M. H.E.





But e'er this ſpacious globe was made,
Or had its firſt foundations laid,
Thy throne eternal ages ſtood;
Thy ſelf the everlaſting God.

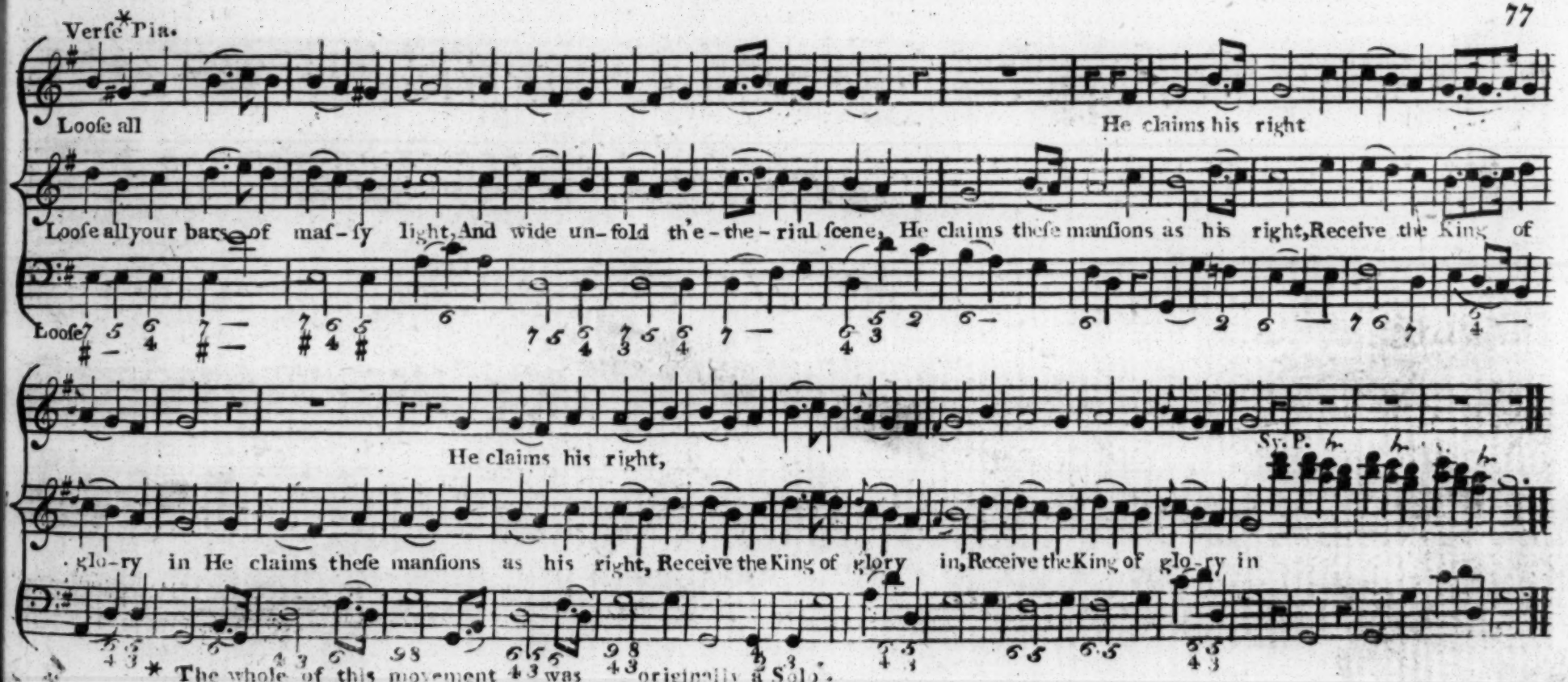
For ever ſhall thy throne endure;
Thy promiſe ſtands for ever ſure;
And everlaſting holineſs
Becomes the dwellings of thy grace.

CHESHUNT. Hy. XXXIV; Lock Col. L.M. Dr Arnold.



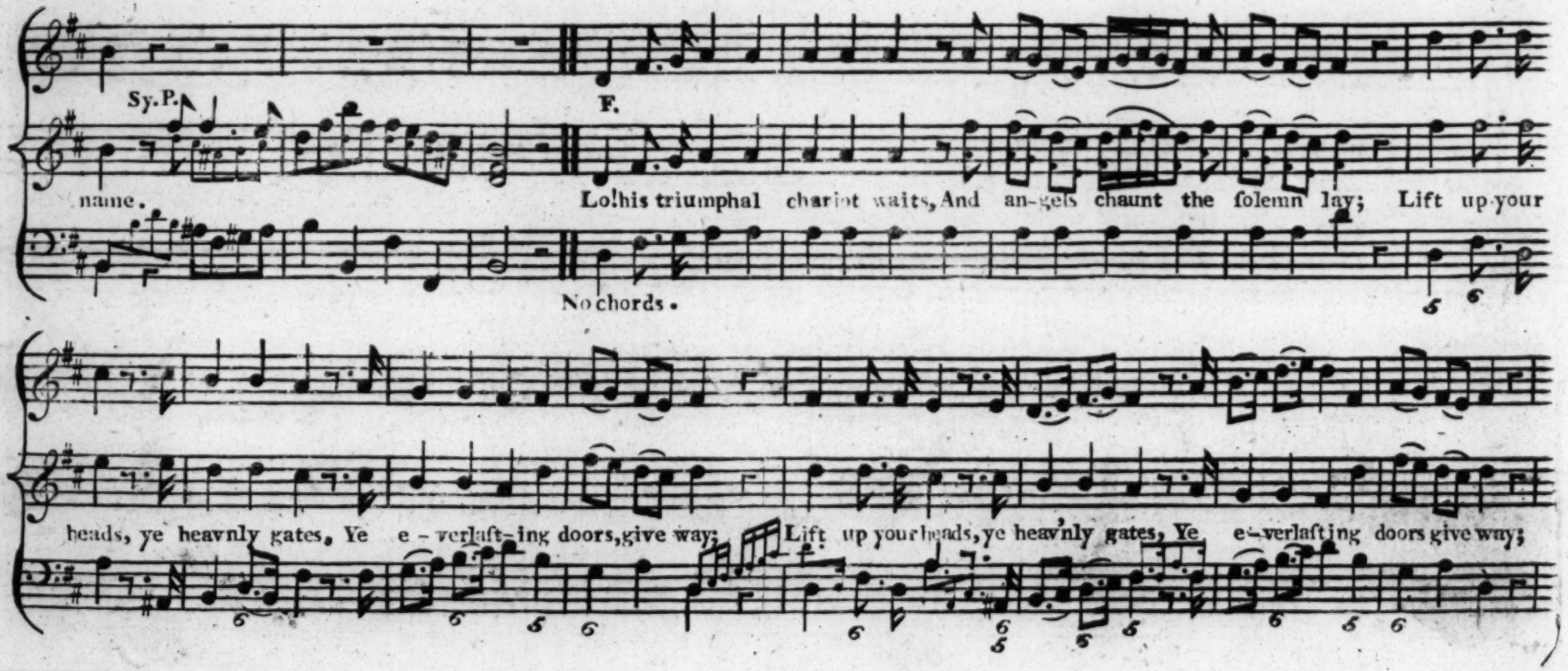

F.
There his triumphal chariot waits, And an-gels chaunt the folemn lay; Lift up your heads, ye heav'nly gates, Ye
No chords.
e-ver-laſt-ing doors, give way. Lift up your heads, ye heav'nly gates, Ye e-ver-lafting doors, give way.


Sy. Pia.
Solo.
Loose all your bars of maſ-ſy light, And wide un-
Organ, no chords. NB. Where there is no Inſtrument this Baſs may be ſung.
-fold th'e-the--rial ſcene; He claims theſe manſions as his right, Re-ceive the King of glo-ry in. He claims theſe manſions
Sy. P.
as his right. Re-ceive the King of glo-ry in, Receive the King of glo-ry in.



* The whole of this movement was originally a Solo.

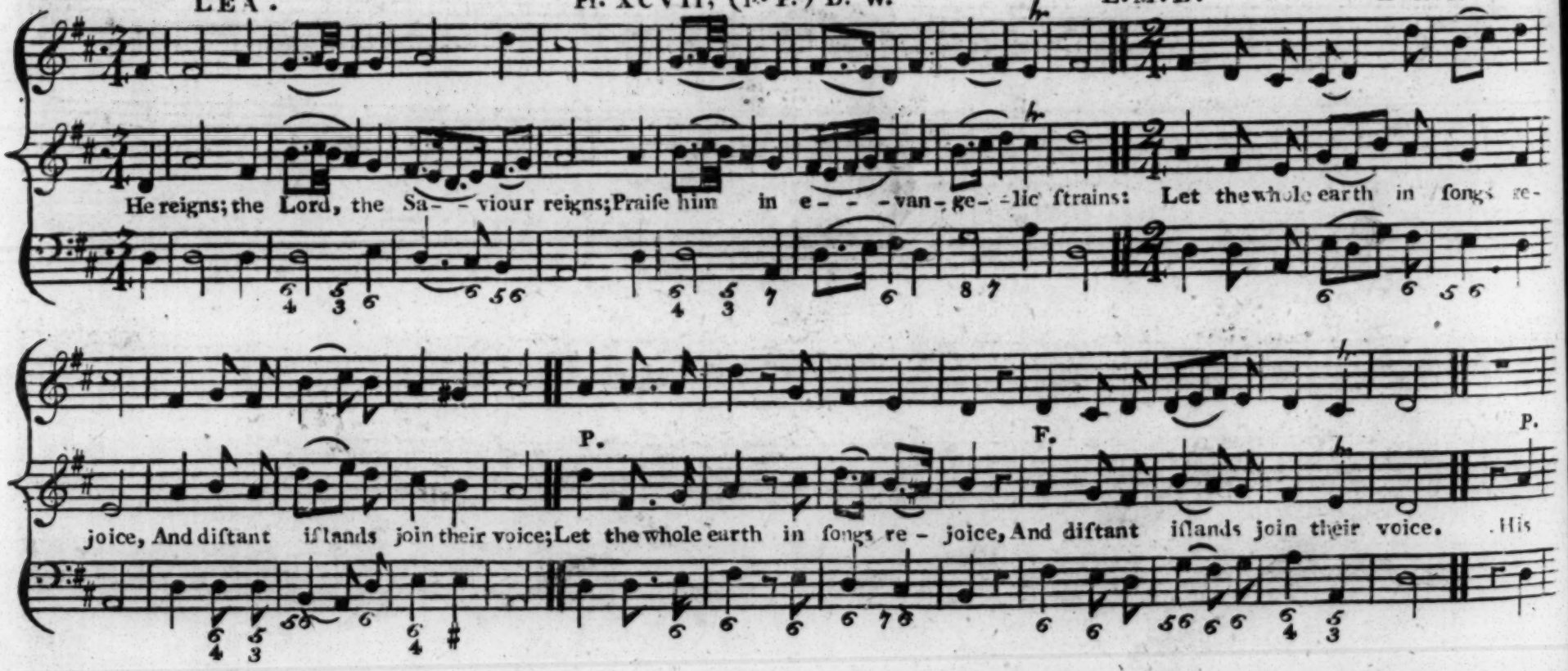

"Who is the King of glory? who? who? who is the King of glory? who? The Lord that all his foes o'er-came, The world, sin,
death and hell o'er-threw; And Je-sus is the conqu'ror's name; And Je-sus is the conqu'ror's name; And Je--sus is the conqu'ror's


Sy. P.
F.
name.
Lo! his triumphal chariot waits, And an-gels chaunt the solemn lay; Lift up your
No chords.
heads, ye heavnly gates, Ye e - verlaft-ing doors, give way; Lift up your heads, ye heav'nly gates, Ye e-verlafting doors give way;


"Who is the King of glory? who? who? who? who is the King of glo-ry? who?" The Lord of glorious pow'r pof- -
- feſt; The King of ſaints and an-gels too; God o-ver all, for e-ver bleſt, God o-ver all, for e- -ver


bleſt, over all, for e-ver bleſt, God o-ver all, for e- -ver bleſt, for e - ver bleſt.
NANTWICK. Hy. LXXXI; B.I: Dr W. L.M. M. Madan.
P. F.
My God, how endleſs is thy Love!

LEA. Pſ. XCVII; (1ſt Pt.) Dr W. L.M.D. E. Lees.




Cr.
F.
e - nemies with fore dif- may, Fly from his ſight, Fly from his ſight, and ſhun the day; Fly from his ſight and ſhun the day:
Then lift your heads, ye ſaints, on high, ye ſaints on high And ſing for your redemtion's nigh, And ſing for your redemptions nigh.

COLNBROOKE. Pſ. XCVII; (2d Pt) Dr W. L.M. J. Battiſhall.



BERKLEY. Pſ. XCV; N.V. L.M. J. Broderip.

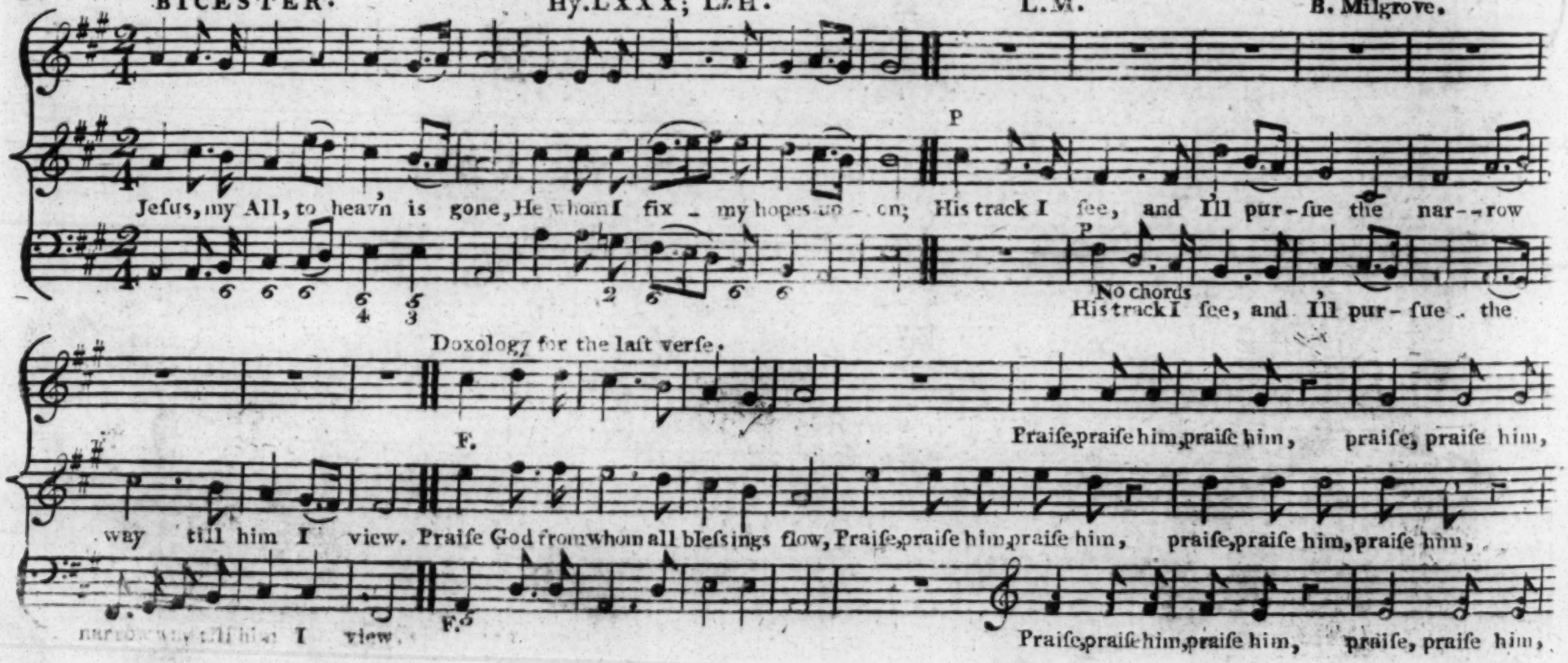
P. F.

O come loud anthems let us ſing

BOWE. Pſ. CXV (1ſt Pt) Dr W. L.M. Dr. Blow.

Not to our-ſelves who are but duſt

BICESTER. Hy. LXXX; LXH. L.M. B. Milgrove.




praiſe him all, all,
praiſe him all, all, all creatures here be-low: Praiſe him a-bove, ye heav'nly hoſt, Praiſe Father, Son, and Ho-ly Ghoſt.
praiſe him all, all,
STRATFORD.
Pſ. LXVIII; (2d Pt) Dr W.
L. M.
Lord, when thou didſt aſcend on high

88 DENBIGH. Pſ. CXVII; Dr W. L.M.D. M. Madan.




P
F
...ſhore, Till ſuns ſhall riſe and ſet no more, Till ſuns ſhall riſe and ſet no more, Till ſuns ſhall riſe and ſet no more.
BARNSTABLE.
Hy. LI; B. II: Dr. W.
L.M.
J. Oſwald.
P.
F.
P.
F.
Bright King of glory, dreadful God,

EASTER. Hy. CXV; Lock Col. L. M. T. M. Madan.




Affettuoso.
Sy. P.
Pia.
drops for you a thouſand drops of richer blood.
Here's love and grief be-yond de - gree, The Lord of
M.F.
Sy. Pia.
glo-ry dies for men: But lo! what ſudden joys we ſee, Je - ſus the dead re - vives a - gain.

Vivace For.

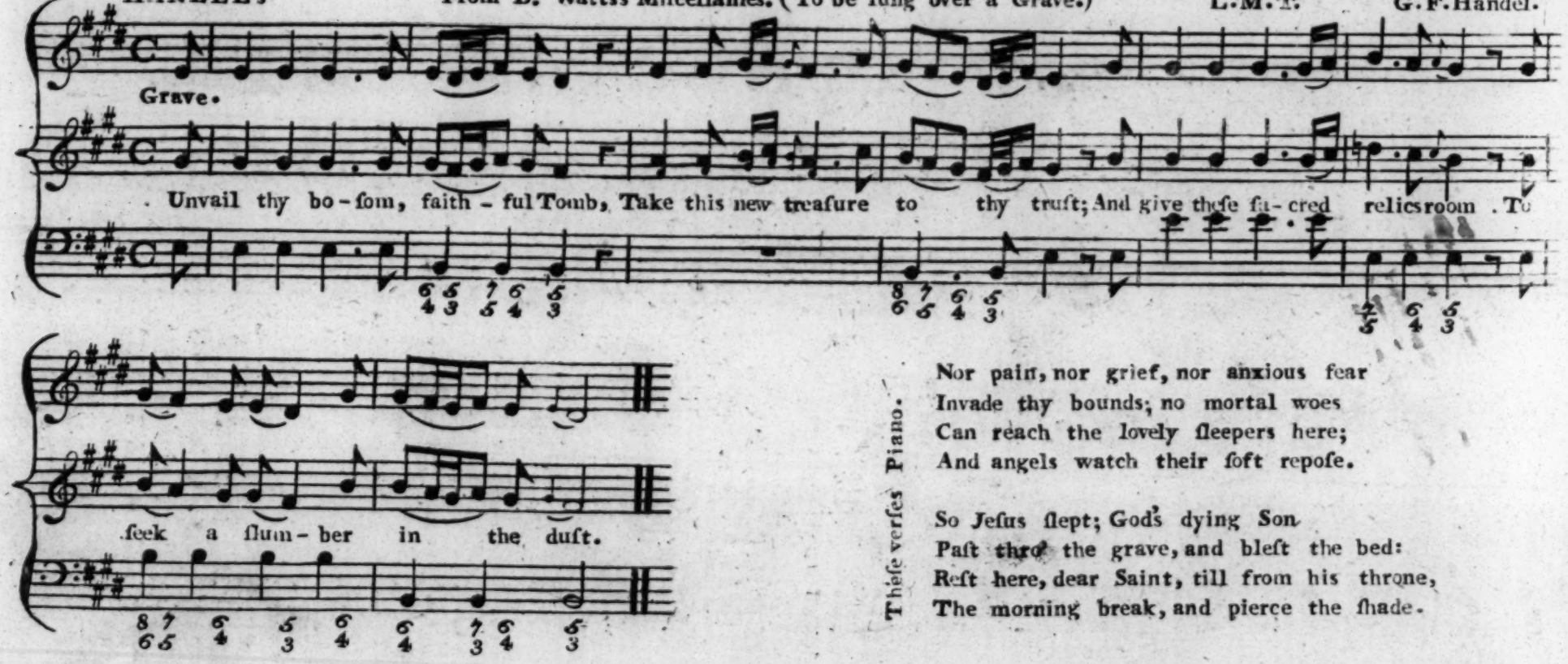

The riſing God forſakes the tomb, In vain the tomb forbids his riſe, Cherubic legions guard him home, And ſhout him welcome to the Skies.
Sv. P.
F.
P.
Break off your tears, ye ſaints, and tell How high our great De-livrer reigns: Sing how he ſpoil'd the
8ves


Rep F. P.
hosts of hell And led the mon-ster death in chains Say "Live for ever, wondrous King, Born to re--deem and strong to
F.
F.F.
save." Then ask the monster, "Where's thy sting? And where's thy vic-t'ry, boasting grave? And where's thy vic-t'ry, boast-ing grave?"

HANDEL's

From D^r^ Watts's Miſcellanies. (To be ſung over a Grave.)

L.M.T. G.F.Handel.



These verſes Piano.

Nor pain, nor grief, nor anxious fear
Invade thy bounds; no mortal woes
Can reach the lovely ſleepers here;
And angels watch their ſoft repoſe.

So Jeſus ſlept; God's dying Son
Paſt thro' the grave, and bleſt the bed:
Reſt here, dear Saint, till from his throne,
The morning break, and pierce the ſhade.


And? Maeſtoſo.
For.
P.
Break from his throne, il - luſ - - trous Morn. Attend, O Earth, his ſov'- - reign word, Reſtore thy truſt a glorious form, She He
F.
muſt aſcend to meet her his Lord. Re-ſtore thy truſt a glorious form, She He muſt aſ-cend to meet her his Lord

St. STEPHEN's.

Hy. CLXXIV; Meyers.

L. M.

J. Husband.

P. F.

On Jordan's banks when Israel stood

MARSHFIELD.

Ps. CXXXVII; N. V.

L. M.

W. Billings.

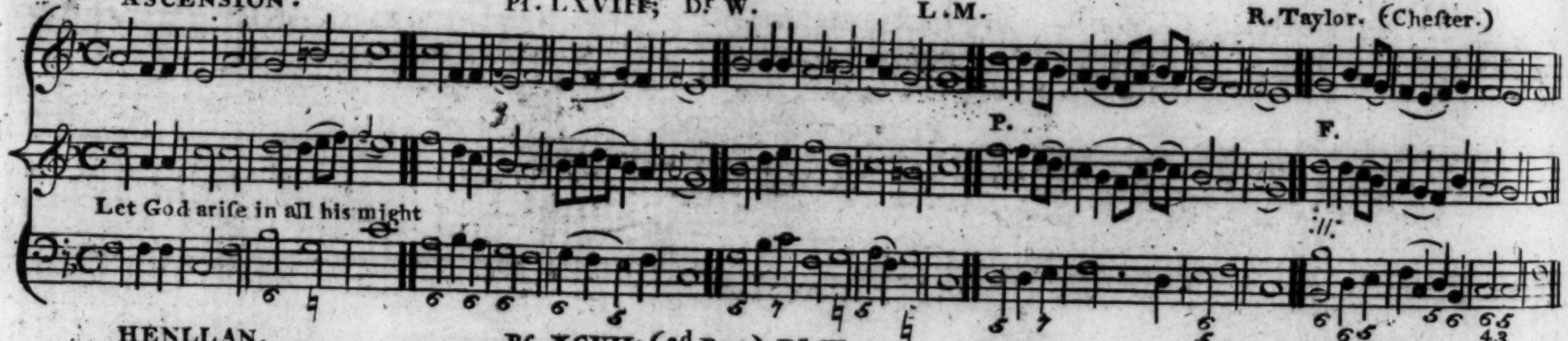
When we our wea-ry limbs to rest

HAMBURGH. Pſ. LXXX; Dr W. L.M.D. G.A. Homilius.



ASCENSION.

Pſ. LXVIII; Dr W. L.M. R. Taylor. (Cheſter.)



HENLLAN.

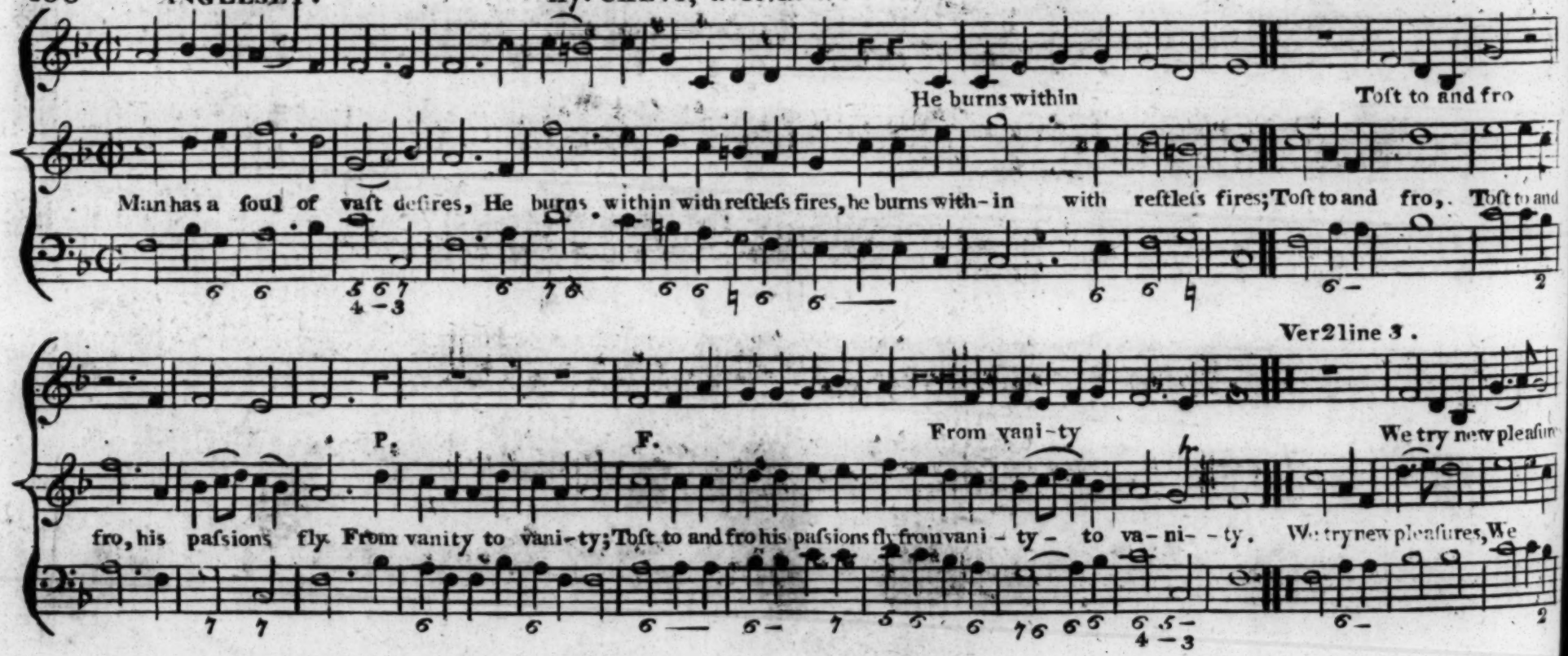
Pſ. XCVII; (3d Part) Dr W. L. M. J. Phillips. (Wales.)

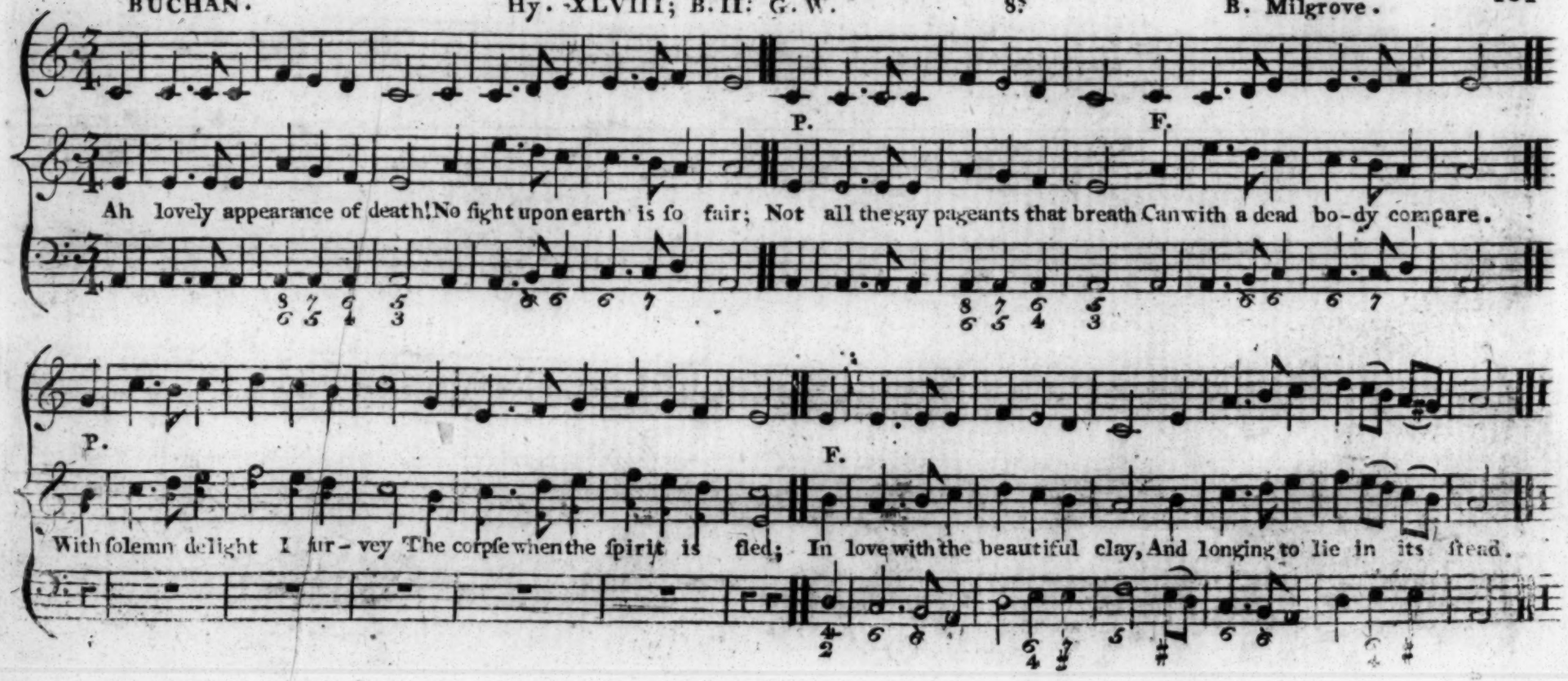


CHESTER. Hy. LXXI; Dr D, L. M. R. Taylor. (Chester.)



ANGLESEY. Hy. CXLVI; B. II: Dr W. L. M. Dr Randall.



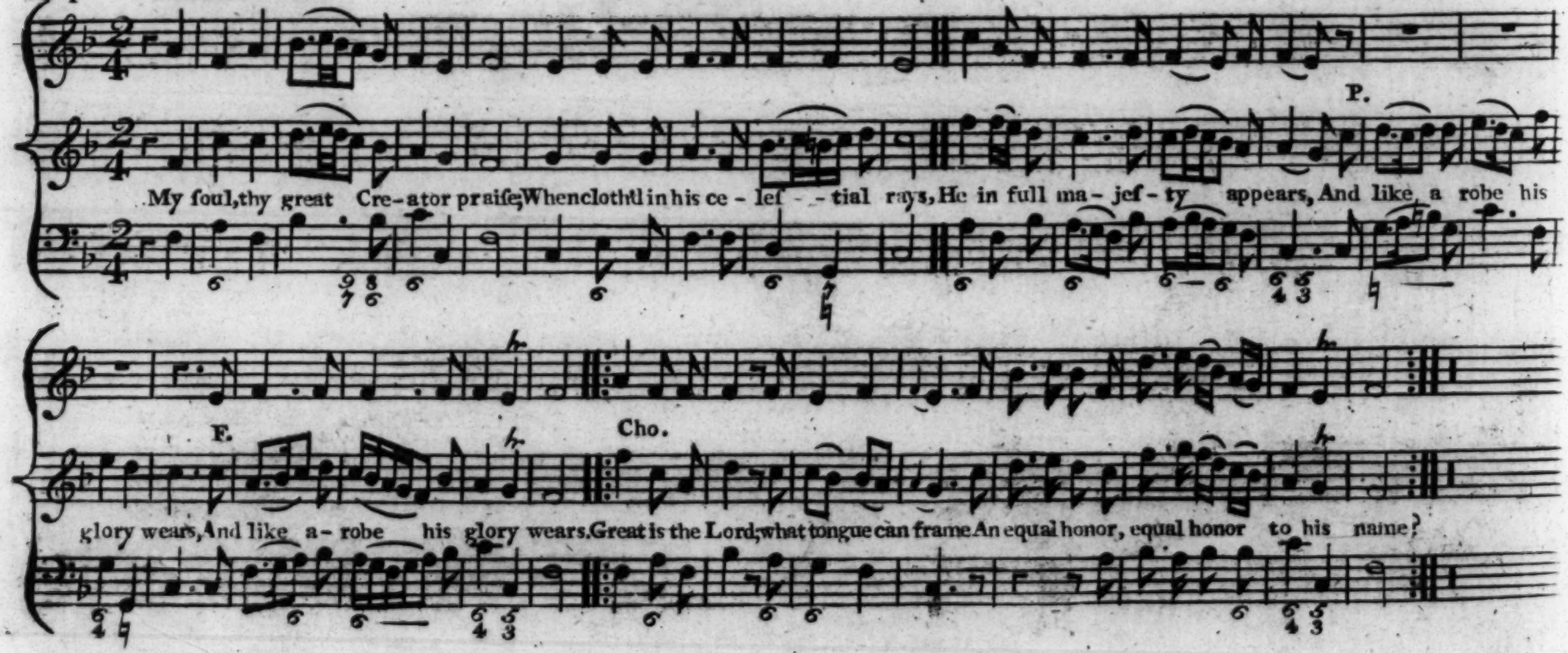

P.
F.
Ah lovely appearance of death! No fight upon earth is so fair; Not all the gay pageants that breath Can with a dead bo-dy compare.
P.
F.
With solemn delight I sur-vey The corpse when the spirit is fled; In love with the beautiful clay, And longing to lie in its stead.

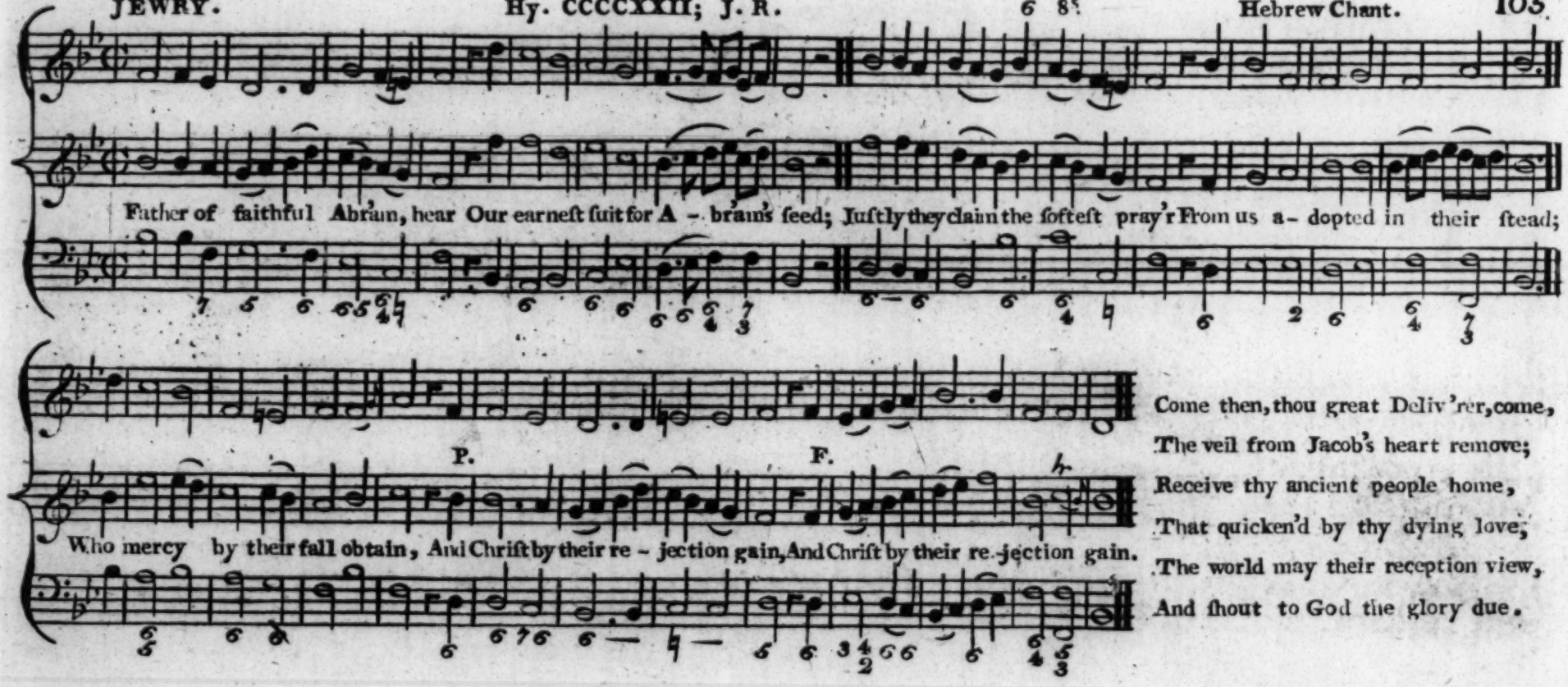
MILFORD. Hy. LXXXII; R.H. 8s. D. B. Milgrove.



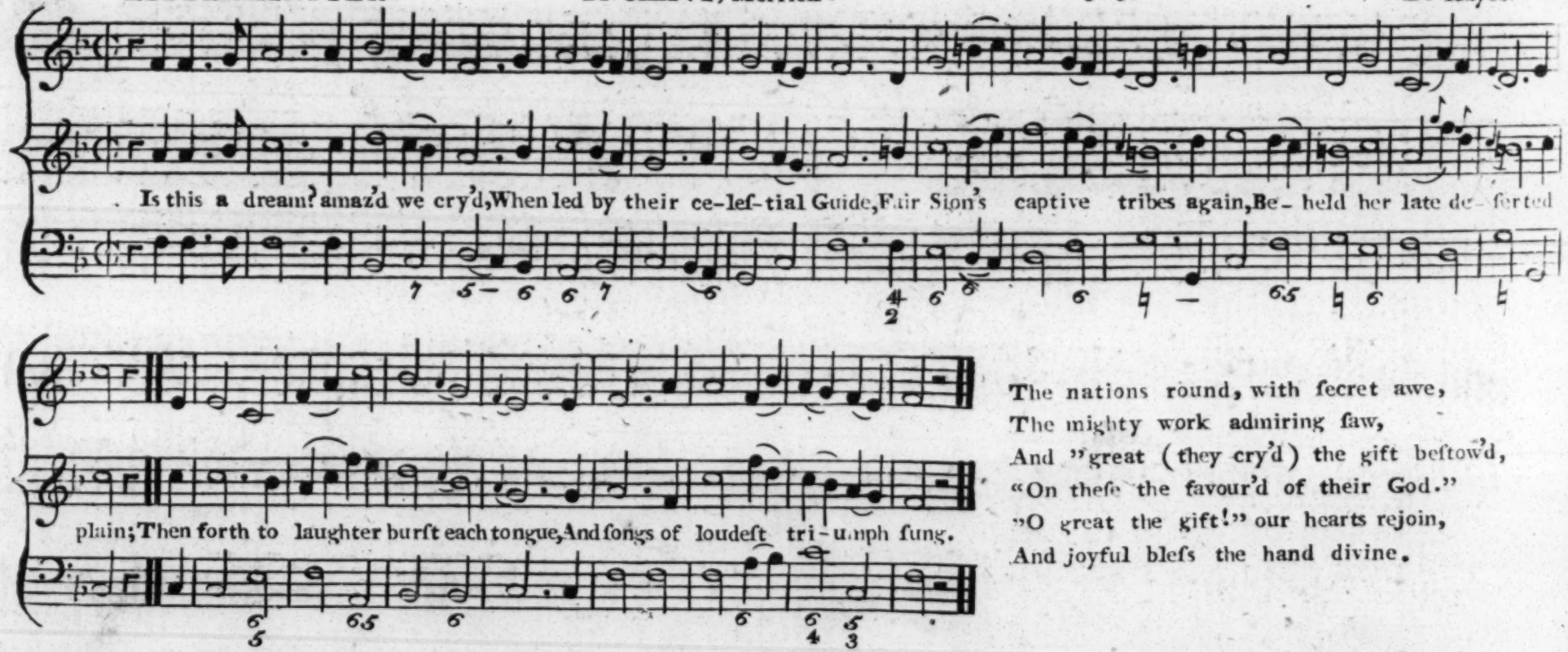

O Love di-vine! what hast thou done! Th'immor-tal God hath dy'd for me; The Father's co-e-ter--nal Son, Bore all my sins up-
P.
F.
on the tree; Th'immortal God for me hath dy'd, My Lord, my Love, my Lord my Love, my Lord my Love, my Lord, my Love, is cru-cify'd.

CUMBERLAND. Pt. CIV; Dr. W. 6 8s E. Lees.





Come then, thou great Deliv'rer, come,
The veil from Jacob's heart remove;
Receive thy ancient people home,
That quicken'd by thy dying love,
The world may their reception view,
And ſhout to God the glory due.



The nations round, with ſecret awe,
The mighty work admiring ſaw,
And "great (they cry'd) the gift beſtow'd,
"On theſe the favour'd of their God."
"O great the gift!" our hearts rejoin,
And joyful bleſs the hand divine.

With heart I do accord, To praiſe & laud the Lord, In preſence of the juſt: For great his works are found, To ſearch^m. ſuch are bound As do him love & truſt.

EXETER. Pſ. CXIII; N. V. Proper.

Ye ſaints and ſervants of the Lord

SPA-CHAPEL. Hv. LIII; B. I: Oln. P. M. E. Clive.

P.

One there is a-bove all o-thers, Well deserves the name of friend; His is love bevond a brother's, Coftly, free, and knows no end:

F.

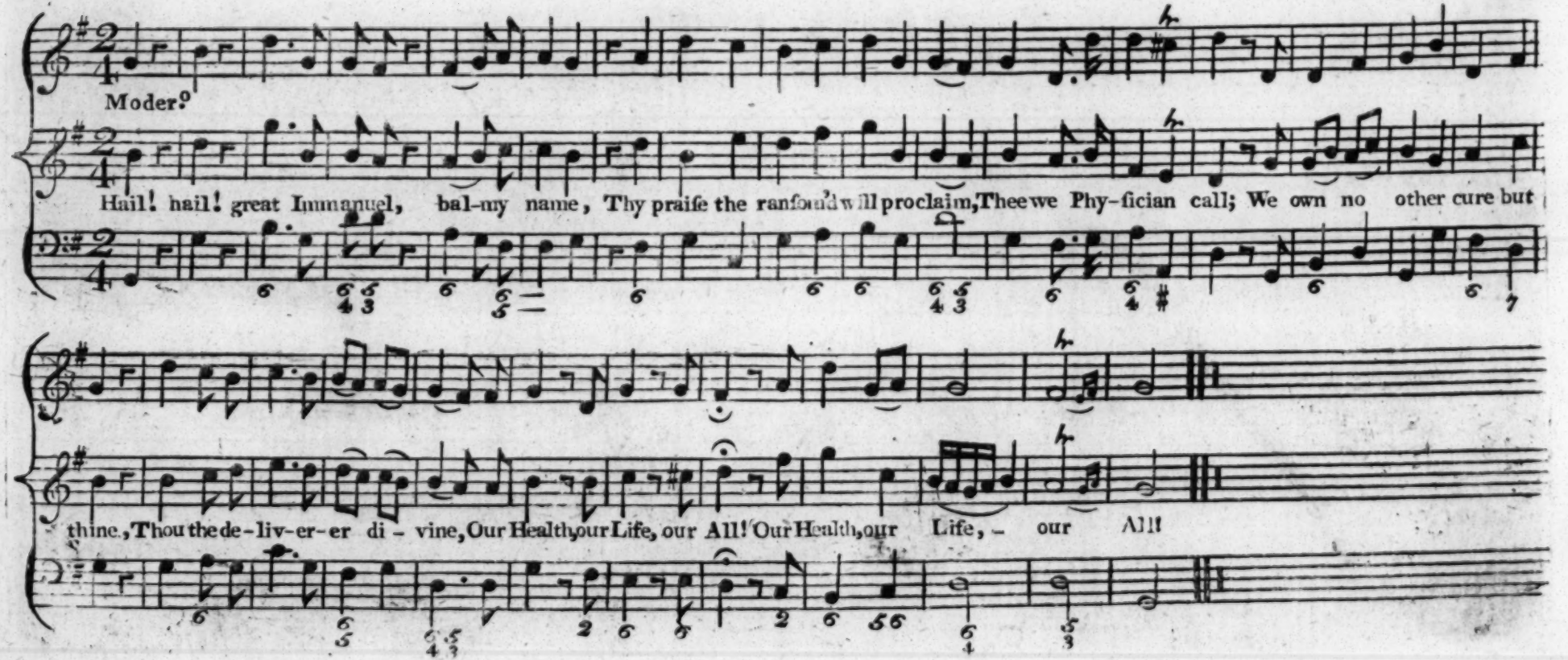
They who once his kindneſs prove, Find it e-ver-laſt-ing love, Find it e-ver-lafting love


Vivace
Affett?
P.
F.
With fiery ferpents greatly paind, When Ifraels mourning tribes complaind, th. fie-ry ferpents great-ly paind, And figh'd to be relievd, and
Vivace.
P.
F.
figh'd to be re-lievd: A Serpent ſtrait the prophet made Of molten braſs to view diſplay'd, The patients look'd and liv'd, the patients look'd and liv'd, The


Sy.
Affet? P.
Vivace F.
patients Look'd and liv'd.
But O, what healing, :||:
But O, what healing to the heart Doth Je-ſus' greater croſs im-
-part To thoſe that ſeek a cure! to thoſe that ſeek a cure! Iſrael of old, and we no leſs, The ſame indulgent grace confeſs, While life and breath endure, While


Sy.
Andante.
P.
life and breath endure.
To reason's view so strange effect Selfrighteous souls will still reject An
F.
P.
F.
perish in their pride and perish in th' pride. Not so the stung with sin & law, These call their rich salvation draw From Jesus bleeding side, From Je-sus bleeding side.

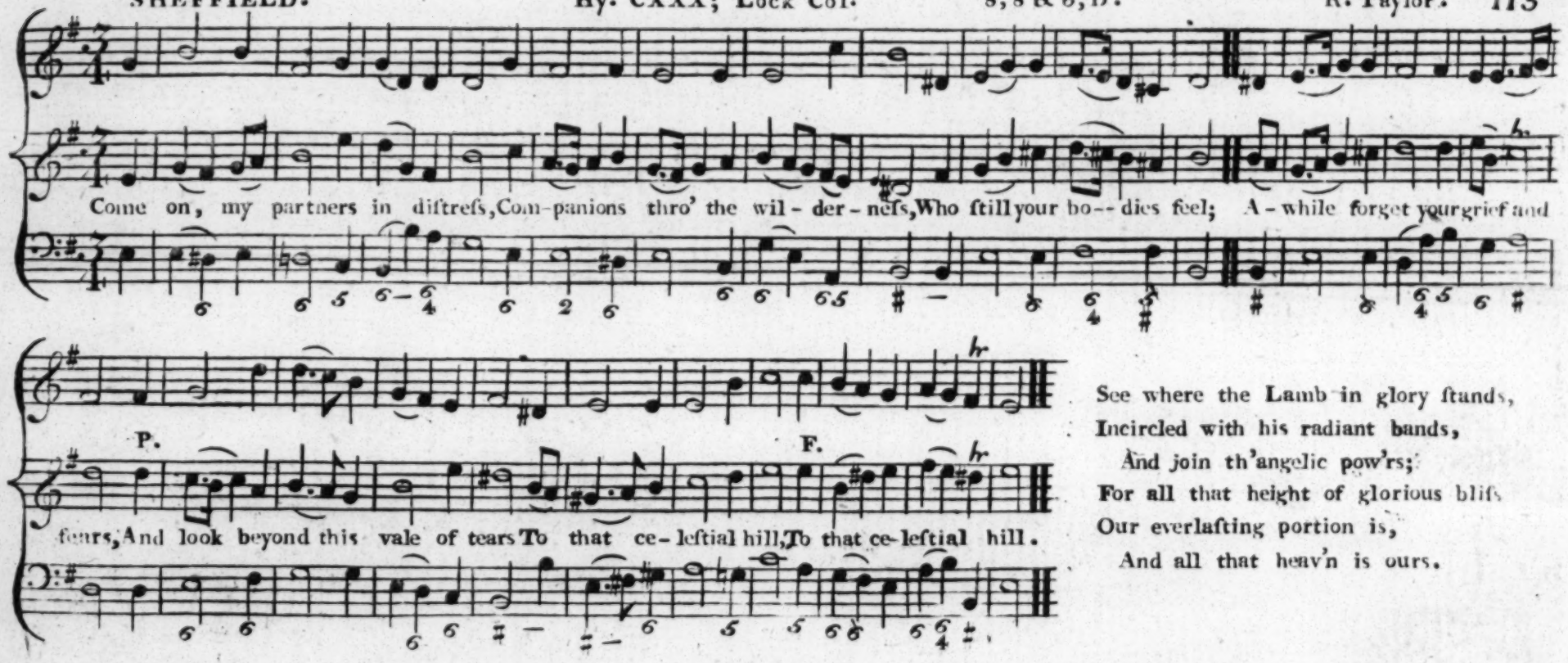

Vivace.
Sy.
May we then view the matchleſs croſs, All other objects count but loſs, No other gain explore; Here ſtill be
P.
F.
Sy.
fixt our feaſted eyes, Turning with tears of glad ſurprize, And thankful-ly a- dore And thankfully a- - dore.


Moder.o
Hail! hail! great Immanuel, bal-my name, Thy praise the ranfom'd will proclaim, Thee we Phy-ſician call; We own no other cure but
thine, Thou the de-liv-er-er di - vine, Our Health, our Life, our All! Our Health, our Life, - our All!

Hy. XXXIX; G.W.

8, 8 & 6, D.



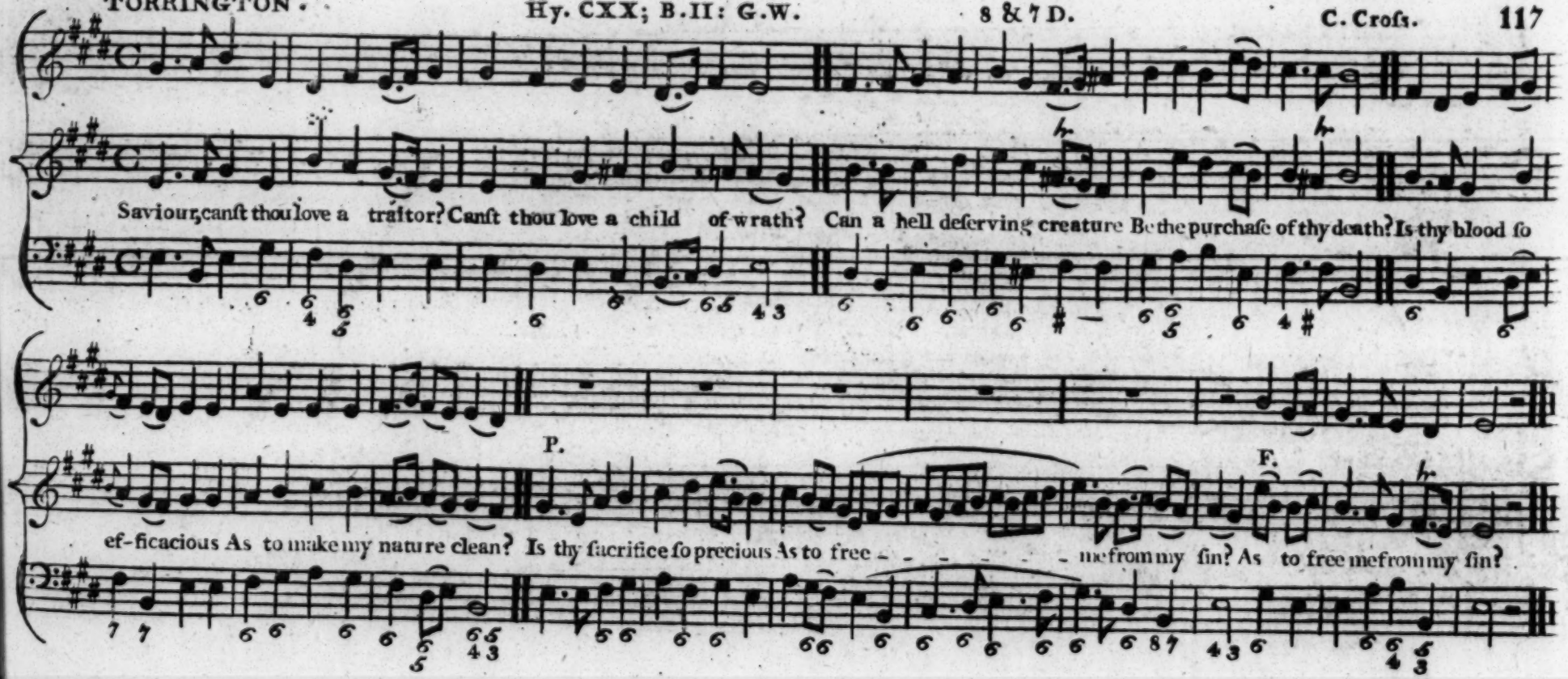


See where the Lamb in glory ſtands,
Incircled with his radiant bands,
And join th'angelic pow'rs;
For all that height of glorious bliſs
Our everlaſting portion is,
And all that heav'n is ours.

CAER-LUD. Pſ. CXXVI: O.V. P. M. Altered from E. Johnſon.



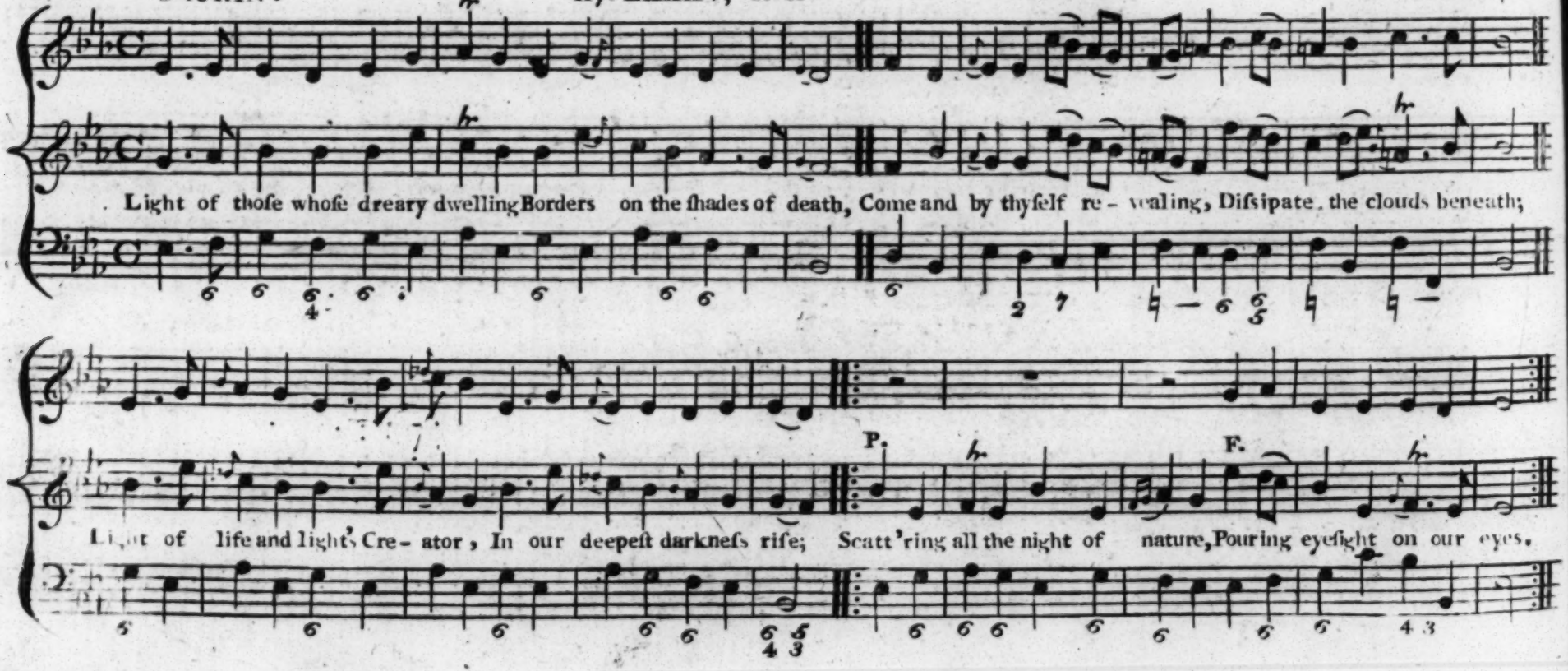
ELY. Pſ. CXXXVI: O.V. P. M. Dr. Alcock.


Saviour, canſt thou love a traitor? Canſt thou love a child of wrath? Can a hell deſerving creature Be the purchaſe of thy death? Is thy blood ſo
P.
F.
ef-ficacious As to make my nature clean? Is thy ſacrifice ſo precious As to free
me from my ſin? As to free me from my ſin?

TADCASTER. Hy. XCVII; B. II: G. W. 8 & 7 D. C. Lockhart.




P.
F.
ſtreams of blood; Precious drops, my ſoul bedewing, Plead and claim my peace with God; Plead and claim my peace with God.
MADELY.
Hy. XXXV; LM H.
8&7 D.
2d time P.
Hail, thou once deſpiſed Jeſus
Who didſt ſuffer to releaſe us


Light of those whose dreary dwelling Borders on the shades of death, Come and by thyself re- vealing, Dissipate the clouds beneath;
P.
F.
Light of life and light's Cre- ator, In our deepest darkness rise; Scatt'ring all the night of nature, Pouring eyesight on our eyes.

HOUNSLOW. Hy. CCXXIV; A. & E. 8 & 7. Dr Nares.

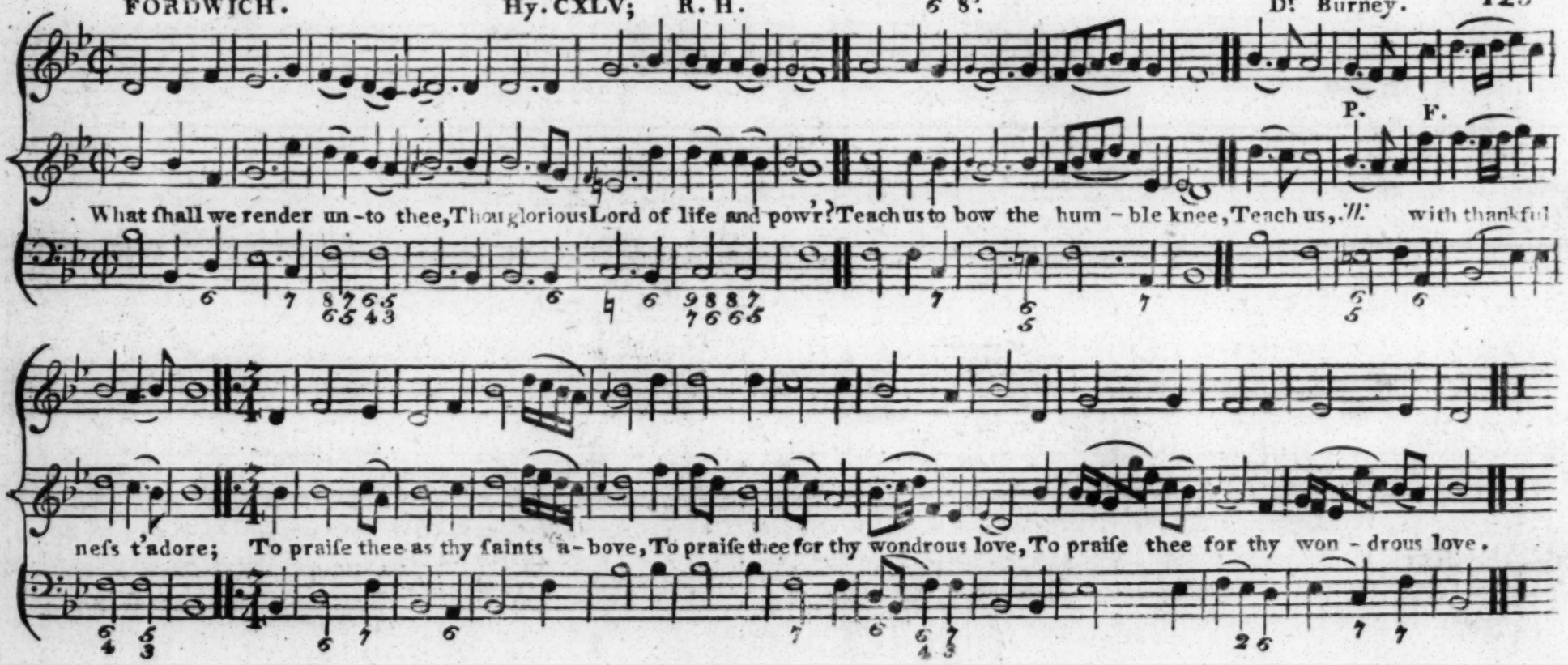


FLORENCE. Hy. CCLVII; R. H. 8 & 7. Venetian Hymn.

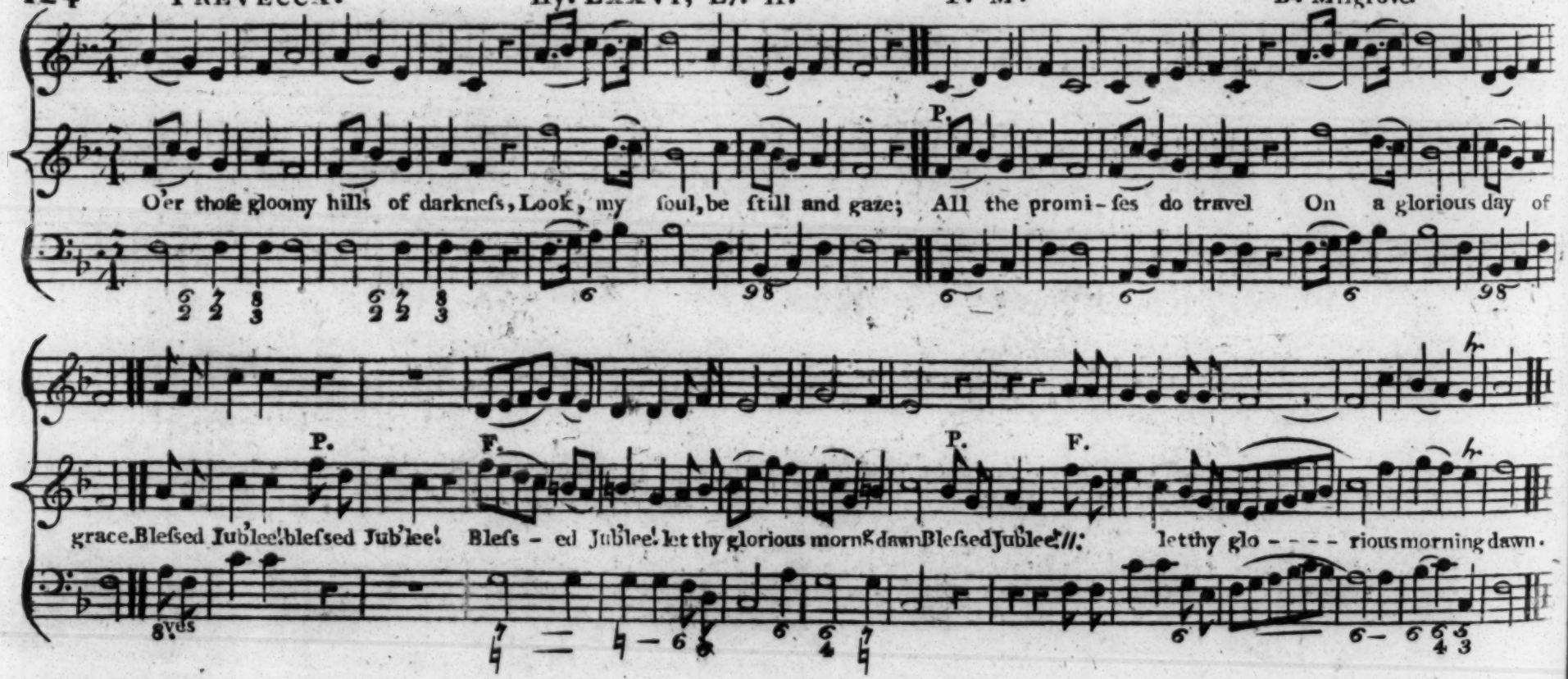
WORMS. Hy. LX; B. I: Oln. 8 & 7. D. M. Luther.



FORDWICH. Hy. CXLV; R. H. 6 8s. Dr Burney.



TREVECCA. Hy. LXXVI; LY. H. P. M. B. Milgrove.



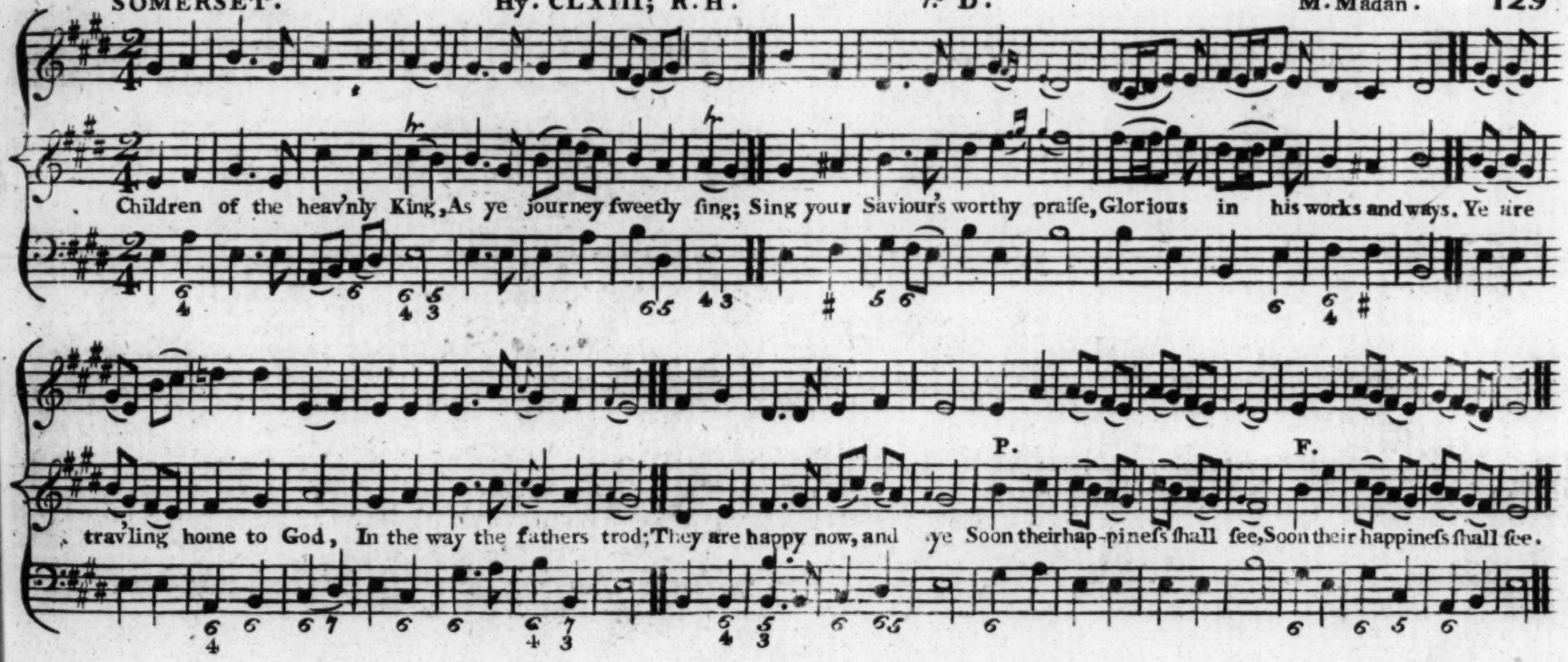


Let us never, Lord, forget thee;
Make us walk as pilgrims here:
We will give thee all the glory
Of the love that brought us near
Bid us praise thee,
And rejoice with holy fear.

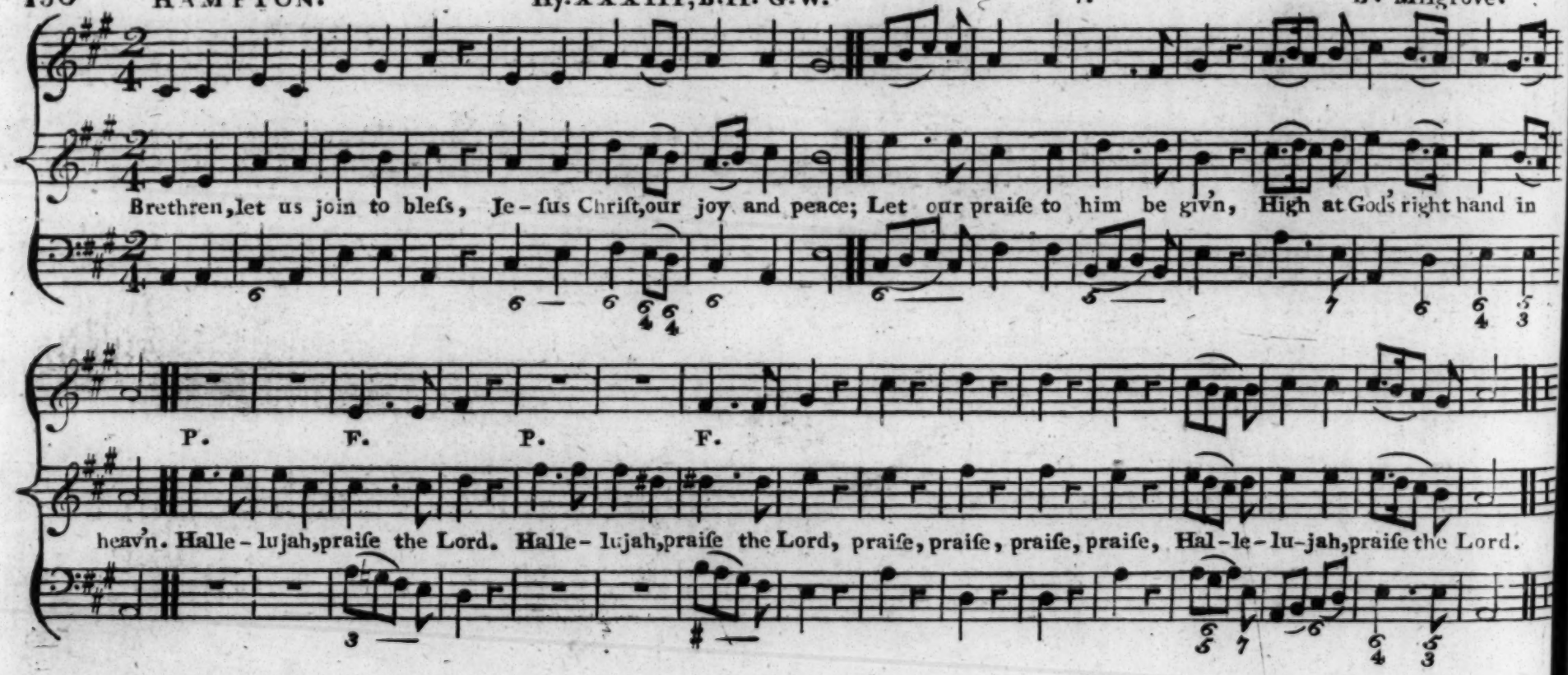

When first my soul en- listed My Saviour's foes to fight, Mistaken friends insist-ed I was not arm'd aright: So Saul ad-vi-sed
P.
F.
David, He certain - ly would fail, Nor could his life be saved Without a coat of mail, Without a coat of mail.


Ye that in his courts are found, Liſt'ning to the joy-ful ſound, Loſt and helpleſs as ye are, Sons of ſorrow, ſin, and care, Glo-rify the
P.
F.
King of kings, Take the peace the goſpel brings: Glo-rify the King of kings, Take the peace the goſpel brings, Take the peace the goſpel brings.


P.
F.
Father, Son, and Holy Ghost, One in three, and three in one; As by the celestial host, Let thy will on earth be done, Let thy will on earth be
P.
F.
done. Praise by all to thee be giv'n, Glorious Lord of earth & heav'n, glorious Ld of earth & heav'n; Praise by all to thee be giv'n, Glorious Lord of earth & heav'


Children of the heav'nly King, As ye journey sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways. Ye are
P.
F.
trav'ling home to God, In the way the fathers trod; They are happy now, and ye Soon their hap-pi-ness shall see, Soon their happiness shall see.

HAMPTON. Hy. XXXIII; B. II: G. W. 7s B. Milgrove.



CLAUDE. Hy. XLIX; R.H. 7.s

P. F.

Jesus, Shepherd of the sheep,

NEW-ENGLAND. Hy. LXXIII A. T. P. M. W. Billings.

P. F.

Rise my soul, the dawn appears

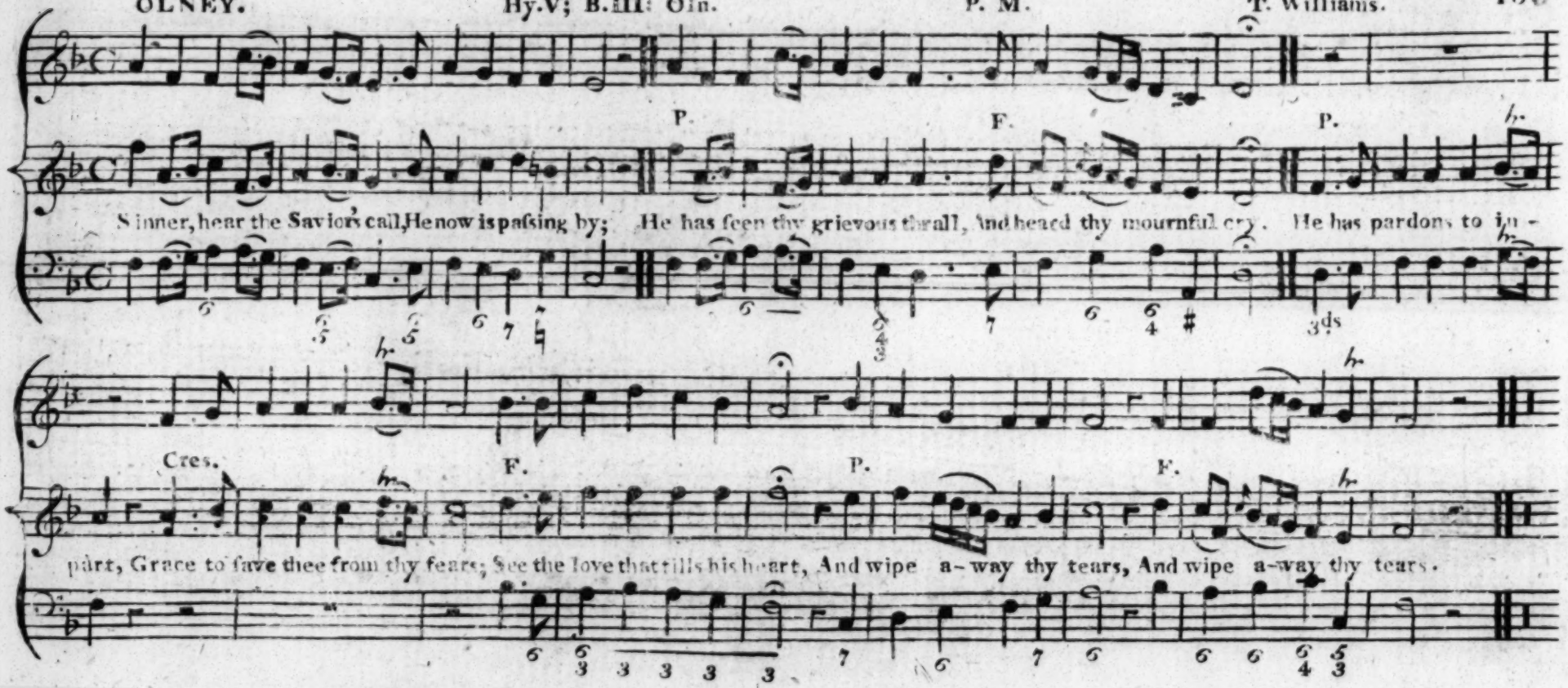
Hy. LV; A.T.


P. M.
P.
P.
F.
Praiſe the Lord, ye bleſsed ones, Your glorious Lord, your glorious Lord & ours; Princi- pa- li -ties, & thrones, Principa - li- ties & thrones, And
F.
P.
F.
all ye heav'nly pow'rs, And all ye heav'nly pow'rs; Angels that in ſtrength excell, Here your ut moſt, here your ut moſt, here your ut moſt ſtrength employ;


P.
F.
P.
F.
Let your ravifh'd, Let your ravifh'd, Let your ravifh'd bofoms fwell, Let your ravifh'd bofoms fwell With end-lefs praife and joy.
HEPTON.
Hy. XX; R. H.
P. M.
A. Williams.
P.
F.
Come, thou incarnate Word,

WATERFORD. Hy. CLV; LV. H. P.M. B. Milgrove.




P.
F.
P.
Sinner, hear the Savior's call, He now is paſsing by; He has ſeen thy grievous thrall, And heard thy mournful cry. He has pardons to im-
Cres.
F.
P.
F.
part, Grace to ſave thee from thy fears; See the love that fills his heart, And wipe a-way thy tears, And wipe a-way thy tears.


P.
O Britain, truſt the Lord; thy foes in vain Attempt thy ru-in, and op-poſe his reign: Had they prevail'd, darkneſs had
F.
cloſ'd our days, And death and ſilence had forbid his praiſe: But we are ſav'd and live, let ſongs a-riſe, And Britain bleſs y. God that built y. ſkies.

BETHEL. Hy. XV; J.R. 11s G. Burder.

P. F.

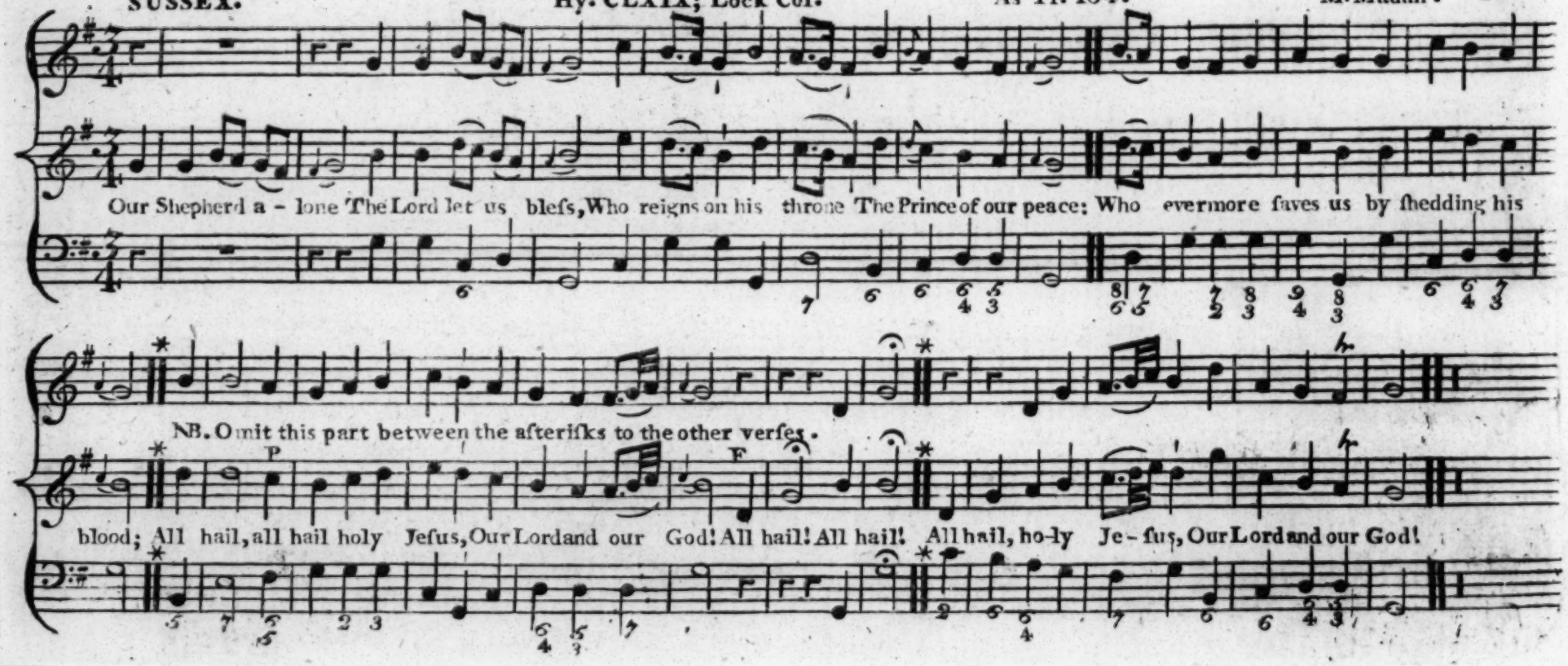
Thy mercy, my God, is the theme of my song

BEULAH. Hy. CLXXXII; L.Y.H. 11s B. Milgrove.

P. D.C.F.

O Zion, afflicted with wave upon wave D.C.F.


Compafsionate Bridegroom, my Shepherd and Friend,
WALSINGHAM. Hy. LI; G.W. As Pf. 104.
P.
F.
How can we adore
Moftgladly


Our Shepherd a - lone The Lord let us bleſs, Who reigns on his throne The Prince of our peace: Who evermore ſaves us by ſhedding his
NB. Omit this part between the aſteriſks to the other verſes.
P
F
blood; All hail, all hail holy Jeſus, Our Lord and our God! All hail! All hail! All hail, ho-ly Je-ſus, Our Lord and our God!

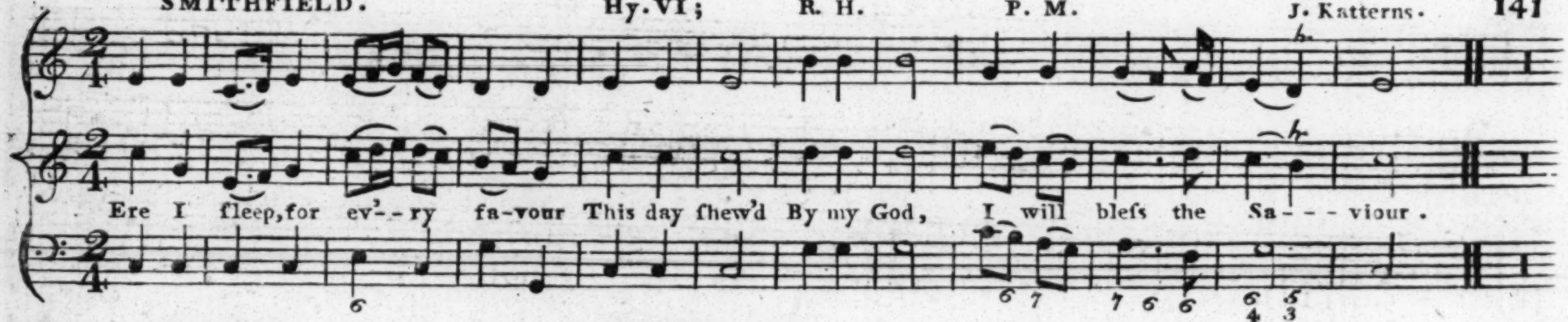
140 STOCKWELL. Hy. LXVIII; G.W. As Pf. 104. C. Lockhart.



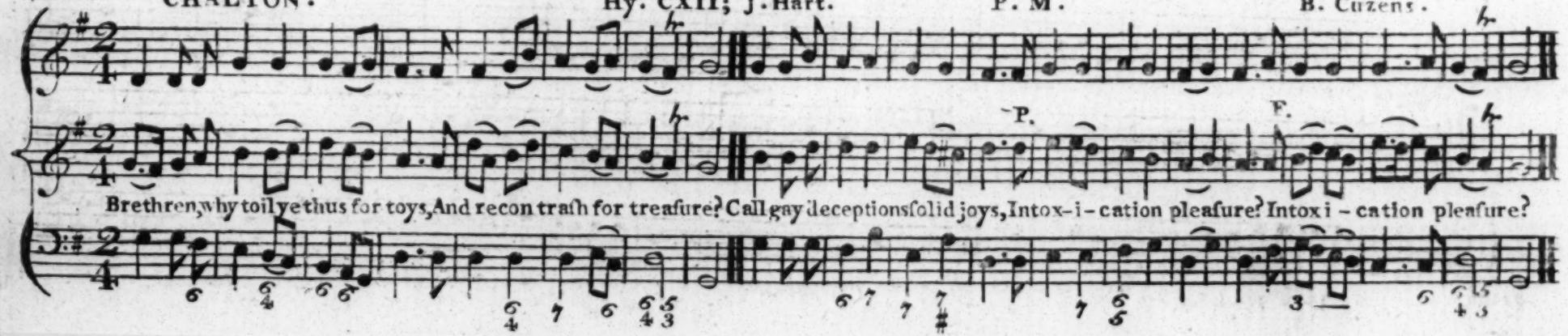
EBENEZER. Hy. VII; B.I: Oln. As Pf. 104. J. Battiſhall.



SMITHFIELD. Hy. VI; R. H. P. M. J. Katterns.



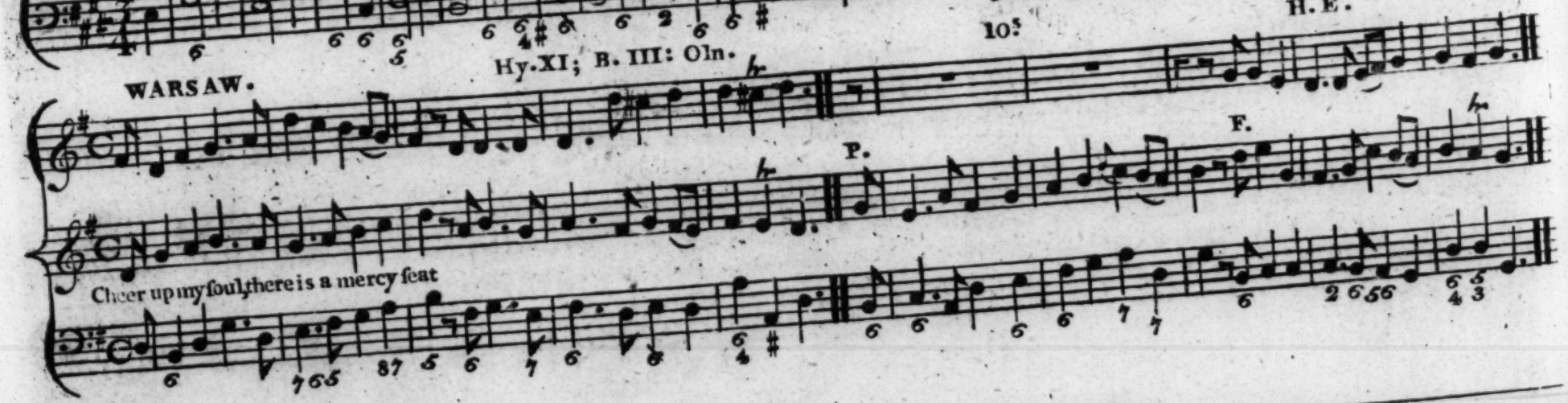
CHALTON. Hy. CXII; J. Hart. P. M. B. Cuzens.



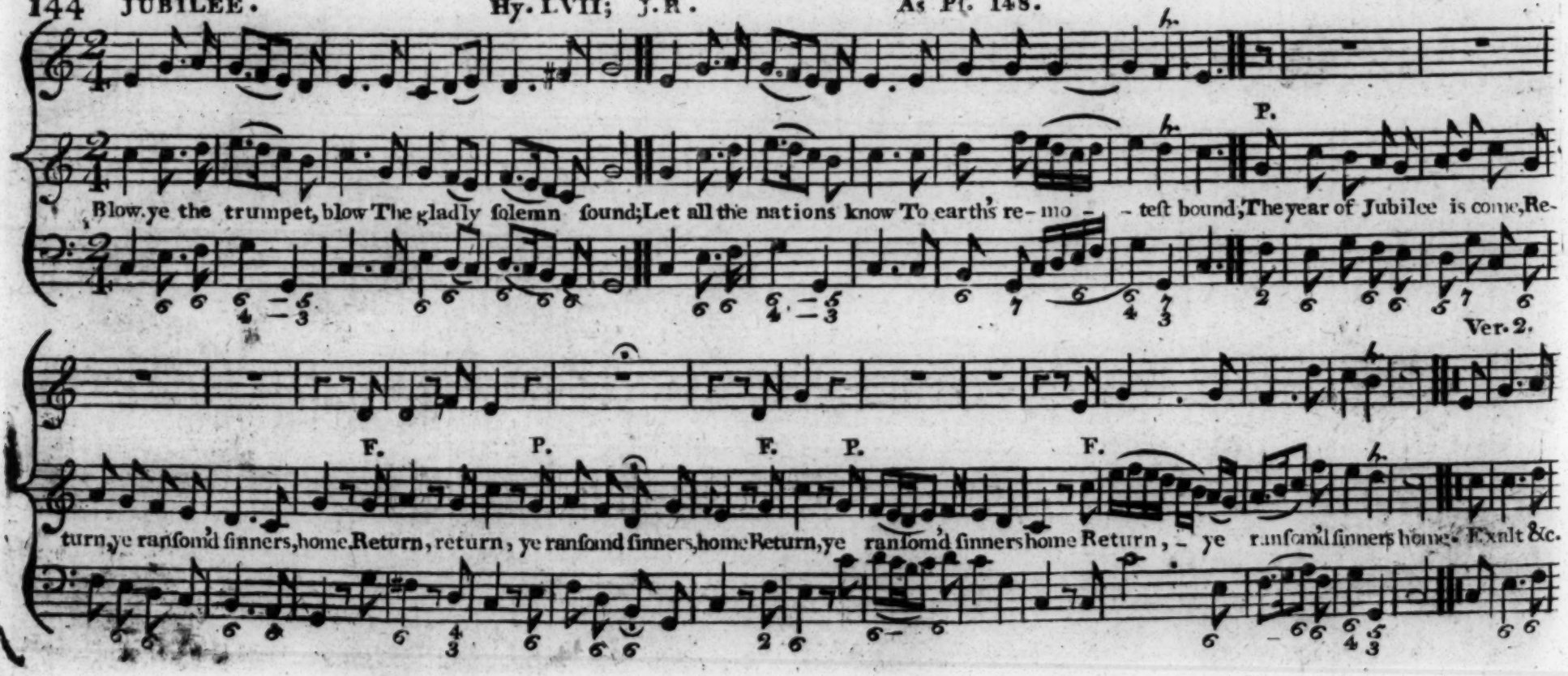
142 COVENTRY. Hy. CCXXXVI; L.Y. H.



WARSAW. Hy. XI; B. III: Oln.

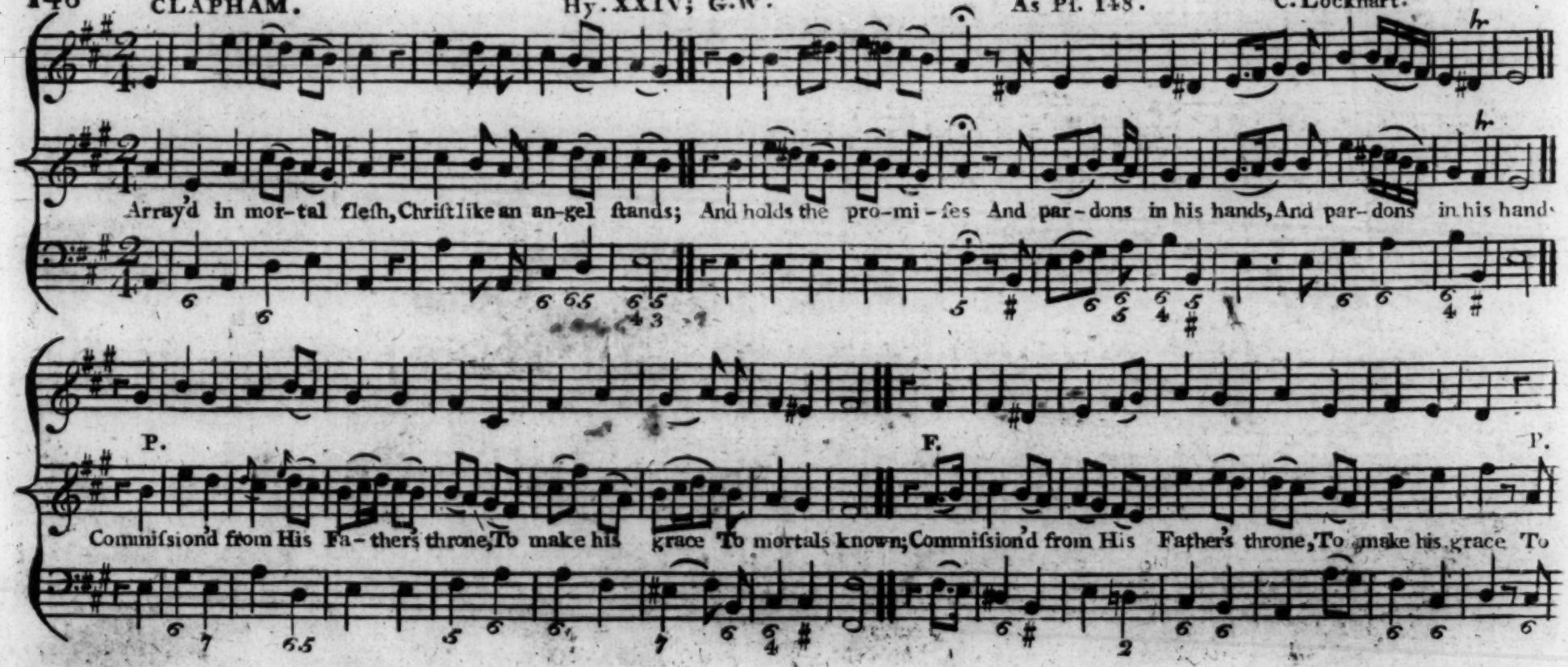


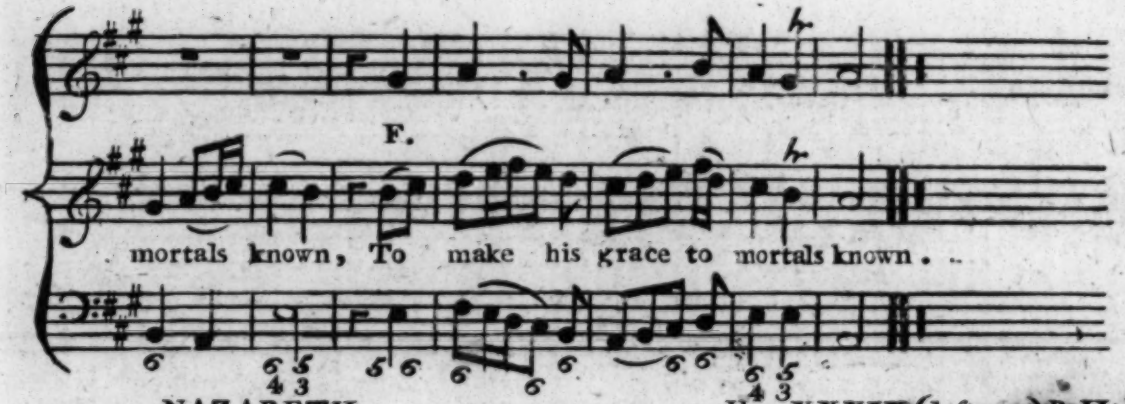

P.
F.
We give immortal praiſe, immortal praiſe To God the Father's love, For all our comforts here And better hopes above, &c.
P.
F.
Ver. 2.
He ſent his own e-ternal Son To die for ſins That man had done, To die for ſins That man hath done. To God &c. Son be longs, be longs &c


P.
Blow ye the trumpet, blow The gladly ſolemn ſound; Let all the nations know To earths re-mo- - teſt bound, The year of Jubilee is come, Re-
Ver. 2.
F. P. F. P. F.
turn, ye ranſom'd ſinners, home. Return, return, ye ranſom'd ſinners, home Return, ye ranſom'd ſinners home Return, - ye ranſom'd ſinners home. Exalt &c.


P.
F.
Rejoice, the Lord is King, Your God and King a - dore, Mortals give thanks and sing, And triumph evermore. Lift up your hearts,
Organ.
Lift up, &c.
lift up your voice, Rejoice, a - gain I say re - joice, Lift up your hearts, lift up your voice, Re - joice, again I say rejoice.

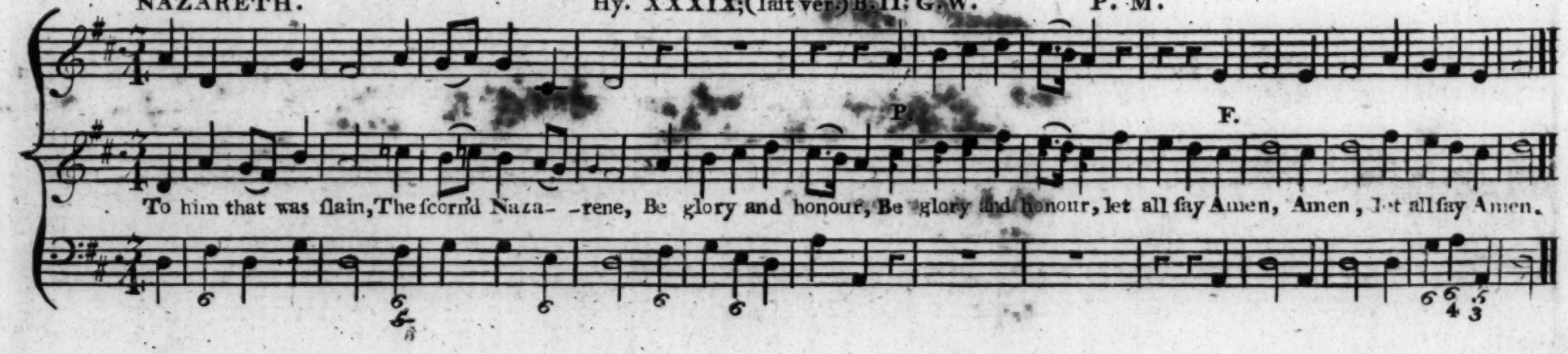
CLAPHAM. Hy. XXIV; G.W. As Pf. 148. C. Lockhart.





Then let our ſouls ariſe
And tread the tempter down;
Our Captain leads us forth
To conqueſt and a crown:
A feeble ſaint
Shall win the day,
Tho' death and hell
Obſtruct the way.

NAZARETH. Hy. XXXIX; (laſt ver.) B. II. G. W. P. M.



148 HAUGHTON.




P.
F.
O come let us join In music divine, The Saviour to laud; Tis meet and fit, It is charming & perfectly sweet, The Sav.r to praise, our L.d & our God:
P.
F.
Tis a pleasure to sing of a crucify'd K.th w. courage & flame; y. angels y. loves & seraphs above us do always y. same. Hkhkhow y. shout all heaven thro' out resound. K.his name!

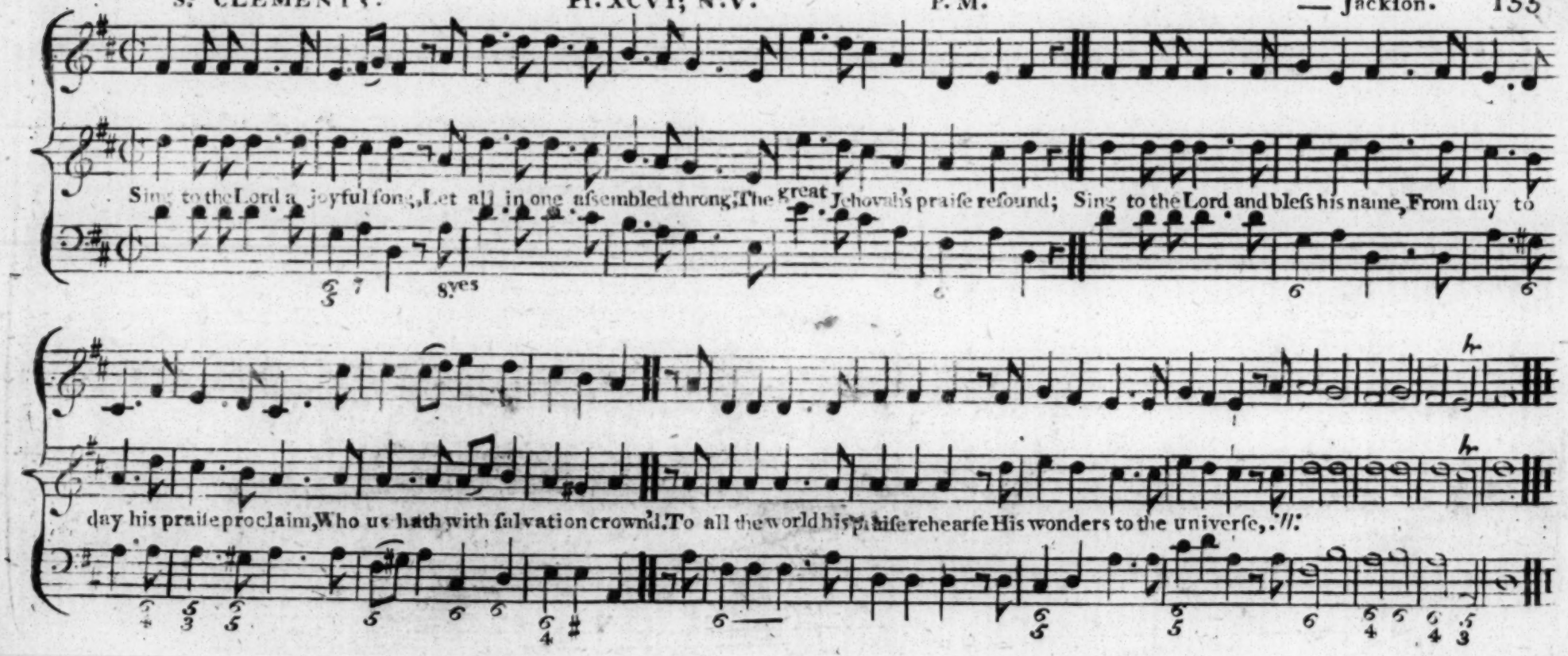

P.
F.
P.
O Jesus, my God, Come make thine a- bode, Within my poor heart,
O Je- sus come quickly, O
F.
Je- sus come quickly, a Saviour thou art! Je- sus come quickly, a Saviour thou art!
2
Salvation I need, I want to be free
3
Take me as I am, Thy property claim;
My nature refine,
And form my affections and tempers


P.
F.
Thou Je - ſus art our King; Thy ceaſeleſs praiſe we ſing; Praiſe ſhall our glad tongue employ, Praiſe o'erflow our grateful ſoul; While we
vi - tal breath en - joy, While e - ter - nal a - ges roll.
throne'd above yon ſky,
Thou reign'ſt with God moſt high;
Proſtrate at thy feet we fall;
Pow'r ſupreme to thee is giv'n;
Thee, the righteous Judge of all,
Thee, the Lord of earth and heav'n.


Solo, Recit.
Sy
Sy
From heav'n the loud, th'angelic ſong began, It ſhook the ſkies, and reach'd aſtoniſh'd man; By man reecho'd it ſhall mount again,
Organ.
Verſe, Pia.
Cho. For.
Whilſt fragrant odors, whilſt fragrant odors, Whilſt fragrant odors fill, fill the bliſs-ful plain. Worthy the Lamb of boundleſs ſway, In


Pia.
earth or heav'n the Lord of all; Ye princes, ru- lers, pow'rs o - bey, And low be-fore his footstool fall. The deed was done, the
For.
Lamb was slain, The groaning earth the burthen bore. He rose, he lives, he lives to reign, Nor time shall shake his endless pow'r.
8ves


Higher, ſtill higher ſwell the ſtrain, Creation's voice the note prolong; The Lamb ſhall ever, ever reign; Let Halle-lujahs crown the ſong.
Fortis. Dim. Cres. F. P. F.
Hallelujah Amen Amen Hallelujah Amen Hallelujah Amen Hallelujah Amen. Hallelujah A- men.


Sing to the Lord a joyful ſong, Let all in one aſſembled throng, The great Jehovah's praiſe reſound; Sing to the Lord and bleſs his name, From day to
day his praiſe proclaim, Who us hath with ſalvation crown'd. To all the world his praiſe rehearſe His wonders to the univerſe. ℣.

BLACKFRIARS.

Hy. CXLIV; R. H.

As Pf. 104.

